

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3432.

SATURDAY, AUGUST 5, 1893.

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THURSDAY EVENING.—Brahms's 'German Requiem' and 'The Hymn of Praise.'

FRIDAY MORNING.—'The Messiah.'

FRIDAY EVENING.—Closing Service by the Three Choirs.

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Dublin Castle, 29th July, 1893.

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## LITERATURE

*Le Docteur Pascal.* Par Émile Zola. (Paris, Charpentier.)

*Doctor Pascal; or, Life and Heredity.* By Émile Zola. Translated by Ernest A. Vizetelly. (Chatto & Windus.)

WITH 'Le Docteur Pascal,' of which a somewhat imperfect translation has just appeared, the series of "Les Rougon-Macquart," the natural and social history of a family under the Second Empire, comes to an end. The twenty novels which were to be written on the lines laid down in 1869 have duly been written, one after another; the new 'Comédie Humaine' is achieved, and achieved exactly as it had been promised. "C'est ce qui fait ma force," said M. Zola in the preface to 'L'Assommoir.' "J'ai un but auquel je vais." Never was there a truer saying; though this determination to do a certain thing, this fixity in carrying a theory to its logical end, is responsible not solely for the immense force, but also for much of the uncouthness and rigidity, of the work as a whole. 'Le Docteur Pascal' is not merely the conclusion, it is the epilogue, and the very deliberate epilogue, of the series; and there is a particular passage in the book which expresses so clearly and completely the whole aim and the whole contents of this series, that we must translate it at length. It is the doctor who speaks:—

"Yes, our family might to-day serve as an example to science, the science which hopes one day to fix mathematically the laws of those accidents, in the nerves and the blood, which declare themselves in a race after the first organic disturbance, and which determine, according to the surroundings, in every individual of this race, the sentiments, desires, passions, all the human manifestations, natural and instinctive, whose products take the name of virtues and vices. And it is also an historical document, it tells the story of the Second Empire, from the *coup d'état* to Sedan, for we have sprung from the people, have spread throughout the whole of contemporary society, have reached every situation, carried onward by the overflow of appetites, by this essentially modern impulsion, this spur which hurries the lower classes, in their march across the body social, into all their excesses.....

What a horrible moving mass, what charming and terrible adventures, what joys, what sufferings, heaped together in this colossal pile of facts! There is history pure and simple, the empire, founded in blood, at first active, inflexible, and authoritative, conquering the rebellious cities, then sliding into slow disorganization, crumbling away in blood, in such a sea of blood that the whole nation has been all but drowned in it. There are social studies, commerce, small and great, prostitution, crime, the soil, money, the middle classes, the people, those who rot in the filth of the streets, those who revolt in the great industrial centres; all the gathering onset of sovereign socialism, ready to give birth to the new century. There are simple human studies, pages of the inner life, love stories, the fight of mind and heart against the injustice of nature, the destruction of those who cry out against too heavy a task, the cry of self-sacrificing goodness, conquering sorrow. There is fantasy, the soaring of the imagination beyond the bounds of reality, immense gardens, flowering through all the seasons, cathedrals with their slender spires, carved delicately, fairy tales fallen from Paradise, ideal love, winging its way to heaven in a kiss. There is everything, best and worst, vulgar and sublime, flowers, filth, sobs, laughter, the very torrent of life itself, bearing human-kind along with it for ever."

It is such an impression of life that M. Zola has endeavoured to give; that, to a certain extent and in his own way, he has given. But is it really, as he would have it be, an impression of life itself? does it really throb with the blood of humanity? or is it an invention, something put carefully together, a work of patience so immense as to be almost genius? Is this would-be realist a realist at all? M. Zola has defined art, very aptly, as nature seen through a temperament. The art of M. Zola is nature seen through a formula. This professed realist is a man of theories, who studies life with a conviction that he will find there such and such things, which he has read about in scientific books. He observes, indeed, with astonishing minuteness, but he observes in support of preconceived ideas. And so powerful is his imagination that he has created a whole world which has no existence anywhere but in his own brain, and he has placed these imaginary beings, so much more logical than life, in the midst of surroundings which are themselves so real as to lend almost a semblance of reality to the embodied formulas who inhabit them.

It is the boast of M. Zola that he has taken up art at the point where Flaubert left it, and that he has developed that art in its logical sequence. But the art of Flaubert, itself a development from Balzac, had carried realism, if not in 'Madame Bovary,' at all events in 'L'Éducation Sentimentale,' as far as realism can well go without ceasing to be art. In the grey and somewhat sordid history of Frédéric Moreau there is not a touch of romanticism, not so much as a concession to style, a momentary escape of the imprisoned lyrical tendency. Everything is observed, everything is taken straight from life: realism, sincere, direct, implacable, reigns from end to end of the book. But with what consummate art all this mass of observation is disintegrated, arranged, composed! with what infinite delicacy it is manipulated in the service of an unerring sense of construction! And Flaubert has no theory, has no prejudices,

has only a certain impatience with human imbecility. M. Zola, too, gathers together his "documents," heaps up his mass of observation; and then, in this unhappy "development" of the principles of art which produced 'L'Éducation Sentimentale,' flings everything pell-mell into one overflowing *pot-au-feu*. Take 'Le Docteur Pascal,' the last volume of the series. There is a scientist, who seems intended to form a sort of amalgam of Claude Bernard and Brown-Sequard, a doctor with a theory of heredity and an empirical practice of injections; he has reached the age of sixty, absorbed in solitary studies, when suddenly, at the age of sixty, the human passions begin to assert themselves, and, after the manner of Zola, it is his niece that he falls in love with. These two figures dominate the book, types of wise age and loving youth, the new David and Abishag. Clotilde is as much an abstraction as Pascal; a being so elementary, so definitely indefinite, never existed. Around these two central figures are placed the last survivors of the Rougon-Macquarts: the imbecile centenarian aunt, who dies of fright; the octogenarian uncle, a drunkard, who dies of spontaneous combustion; the frail and weak-witted child, who dies of bleeding at the nose. It is with immense skill that the strings are manipulated, the puppets set dancing for their moment, before being put back, once for all, into the box. But with it all, with all this skill, amounting almost to genius, in the movement of masses, in the placing of events and persons, there is a sense of something mechanically constructed; "a light that never was on sea or land," in another than the poet's meaning, lighting up, with mere limelight from the wings, this drama of scientific passions, this epilogue of hereditaries. Human nature is now exalted, now debased, for the convenience of a theory, in the service of a *parti pris*. The probabilities of nature and the delicacies of art are alike drowned beneath a flood of turbid observation, and in the end one does not even feel convinced that M. Zola really knows his subject.

We once heard M. Huysmans, with his look and tone of subtle, ironical malice, describe how M. Zola, when he was writing 'La Terre,' drove into the country in a victoria to see the peasants. The English papers once reported an interview in which the author of 'Nana,' indiscreetly questioned as to the amount of personal observation he had put into that book, replied that he had once lunched with an actress of the Variétés. The reply was generally taken for a joke, but the lunch was a reality, and it was assuredly a rare experience in the life of solitary diligence to which we owe so many impersonal studies in life. Nor did M. Zola, as he sat silent by the side of Mlle. X., seem to be making much use of the opportunity. The language of the miners in 'Germinal,' how much of local colour is there in that? The interminable additions and divisions, the extracts from a financial gazette, of 'L'Argent,' how much of the real temper and idiosyncrasy of the financier do they give us? In his descriptions of places, in his *mise en scène*, M. Zola puts down what he sees with his own eyes,

and, though it is often done at utterly disproportionate length, it is done magnificently. But in the far more important observation of men and women he is content with second-hand knowledge, the knowledge of a man who sees the world through a formula. M. Zola sees in humanity *la bête humaine*. He sees the beast in all its transformations, but he sees only the beast. He has never looked at life impartially, he has never seen it as it is. His realism is a distorted idealism, and the man who considers himself the first to paint humanity as it really is will be remembered in the future as the most imaginative writer of his time.

*The Poets and Nature: Reptiles, Fishes, and Insects.* By Phil Robinson. (Chatto & Windus.)

THE author of the 'Poets' Birds' and the 'Poets' Beasts' always writes pleasantly, and the amount of acquaintance displayed with literature, especially with the works of the minor poets, is really remarkable. We can understand why Shakespeare is seldom mentioned, for all our great dramatist's allusions to animals have been done to death, and we could have put up with rather less of Milton, or at least a better selection of passages; but it is difficult to assign a reason for the omission of several important writers. We imagine that Mr. Robinson got his authors "devil'd" for him, for hardly any single brain could have extracted all this material, and it is enough to have assimilated it; but sometimes the deliver, or "deviller," nods, and of this there is a striking instance in the remarks on the crocodile. Southey is little read nowadays, and his long heavy poems are almost forgotten; but he wrote some amusing doggerel ballads, and in one of them he tells how a woman, whose son had been taken down by a saurian on the banks of the Nile, went to complain to the king of the crocodiles, who was sitting upon the eggs of the queen during the absence of his consort. The monarch, "who has no tail to strike and slay," resents interruption, and replies: I have teeth moreover, as you may see, And I will make a meal of thee.

"Which he promptly does," adds Mr. Robinson. The crocodile king does nothing of the kind, for the woman takes advantage of his tailless condition, and

She took him the forelegs and hind between,  
And trundled him off the eggs of the queen.

Then, catching up a young crocodile prince in each hand, she

Thrust the head of one into the throat of the other  
And made each prince-crocodile choke his brother.  
And when she had trussed three couples that way,  
She carried them off and hastened away.

"Mash-Allah," her neighbours exclaimed, with delight;

She gave them a funeral supper that night,  
Where they all agreed that revenge was sweet,  
And young prince-crocodiles delicate meat.

In his remarks upon "Snakes in Nature" Mr. Robinson shows his personal knowledge of the habits of those reptiles, and he points out the error of Darwin in speaking of the "foamy folds" of serpents; but he should have explained that the writer in question was Dr. Erasmus Darwin, author of those ponderous poems 'The Botanic Garden' and 'The Loves of the Plants,' and not his far

more celebrated grandson Charles, who is also mentioned further on, without anything to show that the two men are not identical. We do not complain of Mr. Robinson for including whales and other sea-monsters under "Poetic Fish-fancies," for the poets are responsible for this; nor will we criticize the union of crustaceans and bivalves under "Shell-fish," for are they not sold in the same shop? but about the poets' dolphins the author has got strangely confused. Undoubtedly, as he correctly remarks, the dolphin of the poets is a porpoise—at least it usually is so; but the dolphin celebrated by Falconer and Byron, which changes its colours in its death agonies, is certainly a fish, Coryphæna, and that is just what the compiler does not tell us, though he surely must know it. He is severe upon Somerville for speaking of "this molehill earth and all its busy ants," saying that a country gentleman "should, if any poet should, most assuredly have known the difference between ant-hills and mole-hills"; but Mr. Robinson quite loses sight of the fact that "mole-hill" is primarily a contraction of "mould-hill." The animal which throws up mounds of earth, and is trapped for doing so, was formerly called "mold-warp," i.e., the caster-up of mould: a name shortened to "mole."

In the chapters about locusts and fireflies Mr. Robinson's practical acquaintance with nature is displayed; and here, as in almost every page, he shows how utterly neglectful were most of the older poets—and many of the modern ones are no better—of anything like the study of truth for themselves. They copied their predecessors' statements in the most servile manner, perfectly content with themselves if they had succeeded in paraphrasing some conceit which had not the slightest foundation in fact; and the exposure of these impostures is a feature of the book. Mr. Robinson anticipates his critics by saying in his preface that he does not pretend to cite all the insects mentioned by the poets, and in this he has shown his discretion, especially as regards one with which the names of Pope and Lady Mary Montagu, and also Burns, are familiarly associated. In spite of some signs of haste, the book affords agreeable reading, and its contents have the advantage of being quite unconsecutive.

*James Thomason.* By Sir Richard Temple, Bart. (Oxford, Clarendon Press.)

JAMES THOMASON governed the North-West Provinces of India for ten years, that is from 1843 to 1853. He left conspicuous memorials of his rule in the form the settlement of the land revenue took in those parts; in the Ganges Canal, of which, though he neither originated it nor, as it turned out, was permitted to see its completion, he was the great advocate and supporter; in the Civil Engineering College at Rurki called after his name; in the establishment of elementary education, of which in North India he may be considered the parent; and, generally, in public improvements, prosecuted with anxious consideration of the wishes, and even prejudices, of the people, and in the hope of enlisting their sympathy and co-operation. He was a man of whom Lord Dalhousie wrote, in the *Gazette* which

announced his death, that his administrative capacity was surpassing; and on such a point no one's testimony could bear greater weight.

All those who have made the problem of our sway in the East a special study have come across the labours of Mr. Thomason, and have, most of them, expressed a desire to know more of the man himself. But to the general public in England he has never been even a name; and though he personally believed that the old country was watching his career with sympathy, it is to be feared that no real grounds existed for such a natural, if imaginary idea. Forty years have elapsed since Mr. Thomason died, and up to this spring no biography of him of any kind had appeared. But to those who were anxious that, even at the eleventh hour, his name should be recorded in India's book of gold, the publication of Sir William Hunter's "Rulers of India" afforded a hope that justice would at length be done. Thomason clearly came into the category of "Rulers," and it seemed difficult to know how he could be omitted. The volume under notice does not, however, belong to the series, and we gather from Sir Richard Temple's preface that the reason of its exclusion was that the treatment was not deemed sufficiently historical, and that too prominent a place was given to the religious aspect of Thomason's character. It may be conceded at once that if Sir Richard had left the religious element out of the portrait of his subject, the likeness must have remained an imperfect one, because personal piety supplied an essential feature. At the same time the history of Mr. Thomason's views on sacred topics was of no great importance; they were neither speculative nor progressive, and were simply productive of a private devotion which should always have been kept in view, but need not have been described. James Thomason was the son of an excellent clergyman who had been curate to Mr. Simeon at Cambridge, and had, on his recommendation, accepted an East India chaplaincy with a view to missionary labours; and his residence in Calcutta gave the direction to the career of his son. That son, as a boy of ten, was sent home and placed under the guardianship of Simeon himself, accepted the opinions of what has been called the Clapham sect, and never deviated from them one hand's breadth during the whole of his life. The mention of these facts so completely indicates the school of which Thomason was a sincere disciple that Sir Richard Temple's amplifications of his tenets seem in a measure superfluous, and his quotations from commonplace books, &c., a little tedious. It is notable, as we have more than once remarked of late, how firm a hold the Clapham sect acquired upon the service of John Company and how large a proportion of its servants belonged to the Evangelical party as late as the days of Lord Lawrence.

Thomason obtained what was then called a writership in the Indian Civil Service, passed through Haileybury, went out to his adopted country, and set steadily to work at his profession. The appointments he held were varied, and trained him in revenue and settlement work, and in the more miscellaneous questions incidental to the secretariat; and his reputation for capa-



city and knowledge became so great that Lord Ellenborough appointed him, at the early age of forty-nine, Lieutenant-Governor of the North-West Provinces. The choice showed true discernment, and proved a lasting credit to that nobleman, whose great gifts were in some degree counterbalanced by hasty and ostentatious actions. Sir Richard Temple's account of his master and friend (for such Thomason was to him) is very properly marked by affection. The little volume is an earnest panegyric, and couched in that optimistic, and perhaps rather exaggerated, language natural to those who take, instinctively, a cheerfully favourable view of the aims and achievements of British authority, wherever exercised. But then, again, it is written with very full knowledge of the subject. Sir Richard's training, both as a Settlement officer and as John Lawrence's secretary, qualifies him in an eminent degree to appreciate and describe the complete circle of Mr. Thomason's energetic efforts. With regard to the Ganges Canal, to Rûrki, to the carrying out of the scheme of elementary education, and to the watchful encouragement of officers working in distant places—perhaps more in the direction of civilization than anything else—there can be no question that Mr. Thomason's rule was one of active and progressive benefaction. But in the matter of what has been termed the Thomasonian system, which may be vaguely defined as an attempt to enable the village communities to contract with the Government without the aid of middlemen, opinions are divided; and the controversy turns on points which, from their technicality, are unsuited for these columns.

It will be enough to say that some consider that Mr. Thomason did not sufficiently regard the principles underlying our statutes of limitation, and, moreover, that in times of peace and regularity the unyielding demand of Government requires capital to meet it, falling as it does on an asset subject to variation from weather; and they point to the increased influence of the money-lender in the North-West Provinces, and to the deliberate recognition of the *talukdars* in the final settlement of Oudh. The ten years of unremitting labour and anxiety were too much for Mr. Thomason's constitution, and he died at Bareilly, *en route* to the hills, in the autumn of 1853. The offer of the Governorship of Madras was on its way to him when he fell sick, and it was stated that he was to have been made a baronet. These honours were well deserved, but came too late.

The Lieutenant-Governor was a man of the highest character, careful in watching the work of his subordinates, and scrupulous in assigning merit wherever he discovered it. He had a claim to the epithet of "good" if ever any one had, and he lived in an atmosphere which was certainly that of greatness—high views, large projects, warm and ardent hopes. But if some attributes of the prophet are essential to greatness—if a man, before we can yield him the purple, must not only dream of a splendid future, but must form some correct forecast of what the future is really likely to be—then there may be some demur in our final judgment. The questions cannot be shirked—Was the Thomasonian system a real boon

to the peasant proprietors? Are the land record and registration of sufficient integrity to be used with safety in judicial proceedings? Was the sinister phantom with the money bags distinctly foreseen and provided against? Time must supply the answers, and upon them also, perhaps, must depend the question of greatness. But at any rate the personality of James Thomason seems to us an interesting one, and we trust that the general public may not be deterred from reading his biography by the glowing periods of Sir Richard Temple, which, under the circumstances, are quite excusable.

*The Poetical Works of Aubrey de Vere.* 6 vols. (Macmillan & Co.)

THE poetical works of Mr. Aubrey de Vere command respect by loftiness and purity of thought, and, as to their execution, by a metrical impeccability worthy of a scholar and a seemly abundance of stately and poetically picturesque expression. Their merits will make the complete edition of them justly welcome upon library shelves where contemporary poetry has its allotted place. Yet they are not of a kind to possess the imagination—still less to possess the heart: there is not the magnetism of life to life between them and their readers. They are records of human histories, investigations of human thoughts, but they have not human interest in them. This is because, whether solely from a limitation in their author's poetic range or from also a principle of treatment which he has prescribed to himself, vehemence of passions and intensity of emotions have no place in his dramatic presentation. Sometimes where, from the incidents of the story, such feelings must inevitably have been called forth, there is no sort of indication of their existence; sometimes where familiar historic fact, or the working out of the scheme of the piece, exacts recognition of them the method is to give information of them, as of past occurrences, in conversations between outside observers. In 'Alexander the Great' the devotion of brotherly love between Alexander and Hephestion is so carefully made prominent through four acts that it seems to be the heart of the drama, and any reader must naturally expect to find a climax of pathos and fierce agony when Alexander's bereavement comes, and also to find in what follows something of the effects of Hephestion's death upon the character of Alexander—which, considering the first four acts, would be necessary for dramatic truth even if not belonging to the historic biography. But all we hear of Hephestion's death is, at the end of the fourth act, the statement to Alexander on his asking for his friend,

Hephestion, sir, is slightly fever-touched  
And keeps his house;

Alexander's reply—

Command that Phylax tend him;

and then a soliloquy in which the cankerous Phylax rejoices that the king has put his longed-for prey into his hand, and which he ends with a jeer as if Hephestion were already setting forth on the ghost's journey to the shades: and all we hear of how Alexander took the blow is in two and a

half lines apiece assigned to Seleucus and Ptolemy as they talk with the lately arrived Cassander and with Eumenes:—

SEL. Hephestion's death some whit disturbed the king:

The obsequies complete, he brightens daily:  
Would you had seen the pyre!

PTOL. Describe that pyre:  
'Twill make him understand the royal sorrow:  
It was grief's madness—yet its beauty too.

Thereon the talk passes to a really fine description of the pyre that was "a work of nations in a month":—

SEL. The stars  
Died out: the purple vault deepened to black  
Above that lower firmament of lights  
Which seemed a heaven more festive, nearer earth  
A many-shining city of the gods.  
All night the wind increased, till that strange music  
Swelled to a dirge so deep that some who heard  
Went mad, they say, and died.

EUM. When midnight came  
The king gave word. The omnipresent fire  
Leaped to mid-heaven. The packed horizon showed  
As though the innumerable glebe had turned to man;  
And each face pale as death!

The slowness of appeal to natural emotions and the expressive and clearly imagined picturing of incidents and circumstances, which are respectively the poverty and the wealth of Mr. Aubrey de Vere's dramatization, whether in dramatic or narrative form, are, by their juxtaposition, shown in typical contrast in this instance.

The systematic coldness of Mr. Aubrey de Vere's treatment is more appropriate in his legends of saints and records of the Church: and yet there might have been in them without offence—nay, there ought to have been in them—touches of every-day deep and tender feelings, for the want of which the poems lack living interest. And that the currents of incident in his Irish legends are more swayed by unreasoning human impulses than is the case in his works generally is because, though not translations, those legends are deferential versions of the ancient tales in the original. Even so he is reticent of emotion: poetic dignity and some strength go to his retelling of these tales, but not poetic fervour. A comparison of his treatment of one of them, 'The Children of Lir,' with a representation of it, translated or approximately so, put forth a year or two ago by Dr. Todhunter, calls attention to a cause of the weakness of interest which is the misfortune of his poetic method—the check he makes by importunate didactic and expatiatory musings. These musings—a marked characteristic of Mr. de Vere's poetry—are in many cases both valuable in quality and appropriately serviceable where they are placed; but sometimes they are, in the dramas, decidedly in the way of verisimilitude, and, in the narratives, of vividness. The straightforward pathetic terseness, bare of epithets, untouched by comment, of the tale of the Children of Lir as rendered by Dr. Todhunter stirs the imagination and moves to pity; the same tale told with Mr. de Vere's real merits of versification, but interrupted and made diffuse in the process of trying to impress it, is perceived to have beauty and piteousness, but is comparatively little felt.

It is in his shorter poems, the lyrical poems, that Mr. de Vere most wields the subtle influence of a poet. "Poems Classical

and Meditative" he entitles them. But all his poems are meditative. It is because the meditateness best fits these poems, contents of vol. i., that vol. i. will be to most possessors of the collection of Mr. de Vere's poetical works the most read and most remembered of the set.

*Lights and Shadows in the Life of an Artisan.*  
By Joseph Gutteridge. (Coventry, Curtis & Beamish.)

THERE is room for such a biography as this. Mr. Gutteridge is a ribbon weaver, who, during a long life, has pursued his vocation in Coventry, but who has by no means confined himself to mastering the intricacies of his trade there. That, indeed, he has also done, as was proved by his selection, at the instance of the Society of Arts, to visit France at the period of the Exhibition of 1867; but the subject of the present sketch, which is mostly, though not wholly, autobiographical, is a naturalist as well as a skilful workman, an antiquary, if not a musician, a maker of musical instruments, a geologist, a dabbler in occult phenomena, and—on the present evidence it may be said—a man of letters. His appearance in the last character is specially welcome. With all the blaze of light that modern journalistic enterprise sheds on national life, we know far too little of the lives led by the masses, upon whose energy, industry, and steady trustworthiness the fabric of our prosperity ultimately depends: the lower ten million or so—that social stratum that intervenes between the middle class and the "submerged tenth," of late brought somewhat prominently under notice. Their evil deeds secure an ample record, even as a far more than adequate one is secured for the merest trivialities relating to the lives of those above them socially; but of the good deeds of this unostentatious multitude, their trials, aspirations, habits, hopes and fears—upon these points the most approved "society" newspapers are silent.

The more reason, then, for the publication of the present little volume, which, lifting a corner of the curtain, affords a most engaging peep into this *terra incognita* of literature, and is written with simplicity and grace, with a subdued but genuine enthusiasm, tersely, and wholly without affectation.

The author's father was a soldier who, having attained the rank of sergeant, came home invalided to Coventry about the year 1814, and settled there, when "the only recompense he received for his long service was a certificate of good conduct; pensions not being awarded to such as him." The trades of the district (watch making and ribbon making) were just then disorganized, but they soon began to improve, and when Gutteridge was born, two years afterwards, his parents were apparently in comparatively comfortable circumstances. At the age of five years he was sent to "a dame school kept by a Quakeress," and at the age of seven "had so far profited by her teaching as to be able to make out the contents of the local papers," and was then removed to be placed for tuition with "an itinerant preacher among the Wesleyans. . . . a kind, gentle, large-hearted, charitable man." Under his care he made

considerable progress in knowledge, though not, he thinks, "so much as I ought to have done," which was due "either to my physical weakness" (he was always a delicate child),

"or to a restless desire to be in the fields and lanes, culling the flowers, chasing butterflies, hunting after birds' nests, sitting by the brook-sides watching the waterflies, or angling for minnows that glanced in the sunlight like streaks of burnished silver."

At this early age, indeed, his love of nature, and his desire to become more familiar with her processes and secrets, had already mastered every other tendency, and he describes in a glowing passage his feelings towards a certain "piece of waste land called Hearsall Common," very well known locally, and not generally regarded, it must be added, in quite so favourable a light:—

"To me it was a very paradise. I loved to stray among its gorse bushes redundant with vivid yellow blossoms. The tall strong-ribbed fronds of its brake ferns almost hid one amid their luxuriant growth; and there were great patches of broom, magnificent masses of yellow blossom, at frequent intervals about the Common. Upon the barer pieces the delicate harebell was strikingly prominent with its azure blue flower; the erica, or heath plant, with its spikes of deep purple, and the wood betony with its erect stem and light purple flowers peeped everywhere among the bushes. On the edges of these clumps of vegetation, dotted here and there, were the cruciform pale yellow flowers of the tormentil scattered about like crosses of gold. The wild thyme, too, scented the air with its delicate fragrance. To me at that time they were simply flowers and plants that I had never seen before, but their forms and the particular spots in which they grew—their habitat, as I afterwards learned to say—lingered in my memory."

Between the age of thirteen and fourteen Gutteridge was apprenticed to his father to learn the art of ribbon weaving, an unwise selection of vocation he considers it, as his inclinations were more towards a mechanical trade. However, he applied himself to the work with energy, and soon attained some proficiency in it. His father worked at that time in a factory, and sundry interesting details are given of practices which prevailed there. One custom, in particular, incurs his strong reprobation.

"Factory life was very demoralizing to youths with any pretensions to refinement. There was one custom in particular against which my whole nature revolted. Every newcomer was expected to pay for a gallon of ale, each of the other men in the factory adding a pint. The men would either strike, or at any rate prevent the new hand from going on with his work, until he had complied with this custom, so that it was morally impossible to resist. Sometimes the men would adjourn to a public-house to drink the beer, but oftener it would be brought into the shop. The older apprentices were allowed to share in these orgies, and the younger ones—lounging about—would get an odd drink now and then. These indulgences were the prelude in many instances to young men becoming habitual drunkards in after life. Several within my own knowledge, through giving way to these temptations, have been cut off in the prime of life. Some amongst them were prudent enough to keep aloof, as far as they possibly dared, without giving offence to those above them. . . . The tyranny and persecution that the more thoughtful youths were subjected to who refused to join in these carousals can scarcely be realised by outsiders."

Thus passed two or three years in which he says: "I mechanically made headway, . . . but the machinery interested me more than the mere act of weaving"; and then a series of events befell him which exercised a marked influence on his fate. His mother first, and then his father, died; but not, however, before the latter had married a second time, and he was left, with other children, in the charge of an uncongenial stepmother. About the same time occurred an interesting event in the industrial history of Coventry, of which, though an eye-witness, he gives a rather inadequate account. This was the storming of Mr. Beck's factory, the owner of which had ventured to introduce steam power into the Coventry ribbon manufacture. "He was dragged forth, and without ceremony set on an ass backwards, amidst the yells and execrations of the crowd"; and the factory and new looms were completely destroyed. For engaging in this riot three young men were condemned to death at the ensuing assizes, but the sentence was commuted to transportation for life. One of them subsequently revisited his native town "a comparatively rich man." Gutteridge himself married soon after this, and, his term of apprenticeship having expired, he was anxious to take up the freedom of the city, which would entitle him to certain privileges as a journeyman workman. The charge for this was 1*l.* 3*s.* 6*d.*; but "I thought it such a monstrous wrong to have to pay this after serving seven years to obtain the freedom, that I vowed never to claim the freedom until the obnoxious duty was repealed." He was also very short of money at this time, but a ready way of surmounting that difficulty was open to him:—

"Either of the political parties would have paid the money—this being, as previously stated, the only means by which any Coventry men could secure the franchise—and have me sworn in without a fraction of expense to myself. Repeated applications were made to me to be sworn in, and the offer was made to relieve me of the expense, but I could not absolve myself from the vow made, nor conceal the indifference, not to say disgust, I had for both parties in their attempts to traffic with my conscience."

Seven years afterwards the obnoxious stamp duties were repealed, and he was then admitted;

"but had I taken up my freedom upon completing my indentures, I should now at this advanced age [the author is seventy-seven], when able to earn so little, have been in receipt of an allowance weekly from the revenues of the free-men's estate, not as a charity but a right."

Through years of storm and stress this true-hearted, single-minded workman struggled on, maintaining himself chiefly by "odd jobs of carpentry," for the weaving trade was bad, and his independent spirit would not permit him to take work that other men were willing to do; till at last a time came when

"for two days not a particle of food had passed our lips, and for nearly a fortnight, in this bitterly cold weather, we had slept on the bare boards huddled together to keep as warm as we could. . . . while we thought our youngest child was dying from the unavoidable exposure to cold and want, and we had to break up an article of furniture in the dead of the night as fuel, to warm the child back to life."

Then one morning he "stood in front of a baker's shop where the loaves were temptingly exposed," and was subject to a



terrible temptation. This, too, he overcame. Presently some kind friends appeared and the prospect brightened. But illness followed on the track of penury and disappointment, and that, too, was hard to bear. With two examples of his characteristic method of dealing with this further trial we must bring this portion of the notice to a close. The first relates to his eldest son, "a fine healthy lad," who, "after being vaccinated, was attacked with virulent ophthalmia of a terribly severe type." This is how he encountered that misfortune:—

"We procured the best medical aid from Southam and the Birmingham Eye Infirmary, but without avail, until, from sheer inability to meet the expenses, we were obliged to fall back on our own resources. To succeed in this I procured by loan or purchase all the medical and physiological works I possibly could, especially books treating on the eyes, including Fyfe's 'Anatomy,' Grainger's 'Elements of Anatomy,' Southwood Smith's 'Philosophy of Health,' and two or three Dictionaries of Medicine, but the work most suited to my wants was Gray's 'Supplement to the Pharmacopœia.'"

Apparently the study of these works furnished him with the proper weapons for dealing with the crisis, as we hear no more of that child's illness. In the second instance he was himself the subject of treatment. He became exceedingly unwell, so much so that three doctors were called into consultation on the case:—

"The doctors agreed that only in an operation was there any hope of life being spared..... I had a fearful dread of being cut and slashed with the surgeon's knife, lest it should result in total disablement. After they had left I tried a very risky experiment on myself with half a pint of fresh barn. The effect was magical, although it caused a night of fearful agony. The doctors next day brought their instruments to perform the operation, and were astonished at my improved condition. They severely reprimanded me for having relieved myself by means so dangerous. Their scolding," he adds, with a pleasant touch of sarcasm, "was quite tolerable in the relief of having escaped the terrors of the surgeon's knife."

In the meanwhile he was indulging in with infinite ardour the pursuits of a botanist, mineralogist, entomologist, besides being a voracious reader on almost all sorts of subjects. Among other things spiritualism engaged his attention, and there is much to be read here of his experiences in that region of mystery. But the most interesting passages relate to the museum of natural objects which, from early childhood upwards, he began to form, and which has grown with his manhood, till it has become a really valuable collection. It was at first confined to native products, but as his efforts became known (still for the most part within the limited circle of his humble acquaintances) objects of interest were sent to him from a distance, and added to the rest. All of these he has himself catalogued and arranged, and fitted up in handsome cabinets, also made by himself, which adorn and ennoble his humble dwelling. Of late years Mr. Gutteridge has taken to the manufacture of violins, in which he has achieved singular success. Last of all he has written this volume, affording glimpses of a toilsome life, wholly spent, it might seem to the uninitiated, among hard and squalid surroundings, but really, as it obviously

seems to him, in view of beautiful prospects, in the supreme enjoyment of intimate converse with nature.

A few slips may be pointed out. It is not the case, as seems to be implied on p. 2, that steam power was used in manufacture at the time when the silk trade was "just beginning to be established in Coventry"; nor is it the case, as explicitly stated on the same page, that Malta is one of the Ionian Islands. "*Millions of years*" (p. 215) is certainly an exaggerated statement of the time since which there is "undeniable evidence" of man's presence on earth; and it would have been better if the details of ancient industrial history introduced into chap. ix. had come earlier in the book, or been omitted. These are comparatively small blemishes in a creditable, and even remarkable, performance. Finally, Mr. Gutteridge lives at 18, Yardley Street, Coventry, where his workshop is, and where also is his museum, formed under the circumstances described. It is not beyond the bounds of possibility that some public-spirited person might desire to secure, either for his native or some other town, the reversion of that unique collection when the collector has passed away; nor altogether incredible that some such anticipatory arrangement could be made.

*Experiences of a Prussian Officer in the Russian Service during the Turkish War of 1877-78.* By Richard Graf von Pfeil. Translated from the German by Col. C. W. Bowdler. (Stanford.)

ENGLISHMEN will read with much interest, but Russians will probably peruse with disgust, these pages, giving an account not of glimpses, but of continued observation behind the scenes in the war of 1877-78. Though a married man, a captain, and an officer who had taken part in two bloody wars, Graf von Pfeil determined, if possible, to enter the Russian army and share in the perils and glories of a third campaign. On August 30th, 1877, he learnt that his application had been successful, and that he was to proceed to Bulgaria *via* St. Petersburg. Apparently he at first entertained no prejudices against the Russians; but he possessed a high ideal of military efficiency as well as the experience of the campaigns of 1866 and 1870, and the shortcomings of the Russian officers seem to have altered his opinion of them. Presently a mutual ill feeling sprang up. The Russians did not like to have a Prussian playing the critic among them, and he was offended by the obstacles thrown in his way. On approaching the frontier he came across a camp of assembly for reservists. The men were quiet, respectable fathers of families, observing the greatest order, but, the Count significantly remarks, "not a single officer was to be seen." At a station a little further south he met, and was introduced to, Count Ignatieff. "His face was still fairly young-looking, and bore an almost uniform smile; his eyes had an expression of craftiness rather than of cleverness." On reaching Bucharest the Prussian officer found that the worst possible feeling existed between the Russians and Roumanians. The former endeavoured to depreciate the Roumanian army, though with-

out its help they would have fared badly. On the other hand, the Roumanians expressed the utmost contempt for the Russian officers.

"It is related of Prince Charles of Roumania, the present King, under whose orders the investing army at Plevna was placed, that with the thoroughness of the true Hohenzollerner he compared the figures shown on the strength-returns of some Russian troops with the actual numbers, and found that there were serious discrepancies; there were much fewer men than were shown. The Russians were very much offended at this unexpected test."

Everywhere on his road from Bucharest to join the regiment to which he had been appointed, the author found the *etappen* arrangements as bad as possible—roads, bridges, telegraphic communications, neglect and omission reigned supreme over them all. At Gorni Studen, the headquarters of the invaders, he ascertained—and subsequent experience confirmed his first impression—that the Bulgarians were being emancipated against the will of their liberators; that if a secret vote had been taken three-fourths of the officers would have declared for peace; and that even the army of idle hangers-on at the imperial headquarters, who, without personal risk, had been covered with decorations, shared that feeling.

"It is impossible to imagine a headquarters with more people who absolutely did nothing whatever than was the case with the Emperor's staff, and, on a somewhat smaller scale, with that of the Commander-in-Chief Grand Duke Nicholas."

Speaking of a parade of the troops at headquarters before the Grand Duke Nicholas, the author remarks:—

"I was again struck with the utter absence of enthusiasm, and the dislike to the war. In the canteen tent I frequently heard officers of the Guard, who had not yet been under fire, making use of such expressions as 'Ah! if I were only lucky enough to be back in St. Petersburg,' or 'I'd give somebody a good round sum to give me a slight flesh wound,' &c. The wounded in hospital frequently spoke in indignant terms of the officers, which as a rule is certainly not the habit of the Russian soldier."

A large number of troops, much needed at the front, were employed in guarding the headquarters. These troops were almost idle there, being only put through a few barrack-yard drills, in a perfunctory manner, in order to kill time. In the author's opinion another eyesore was the army of newspaper correspondents, who seemed to him most objectionable. "Many of these gentlemen, especially the English, were very highly paid, and gave themselves corresponding airs." With the great field hospital at Gorni Studen, though it was visited daily by the Emperor, there was much fault to find. There was a lack of cleanliness, the wounded were not separated from the sick, amputations were recklessly decided on, and the surgeons were, many of them, brutal. The Emperor was always kept in ignorance of the number of the wounded. "After the fights at Plevna they were taken, by a circuitous route, over a bad road to Sistova, so that they should not encounter the Emperor, and that he might not observe any disorder during the crossing, as he had once done."

The author writes with justifiable indignation of the contract with the "Three Jew

Company"; but that shameful business, which enriched many Russian officers, is now an old as well as a threadbare story. Capt. von Pfeil also relates how forage and other allowances were drawn in cash, and then the articles for which the money had been given obtained from the Bulgarians. "Many regimental, battery, and squadron commanders returned from the war rich men." He also declares that, in the infantry regiment to which he was posted, captains did not like promotion as it deprived them of the opportunity of accumulating perquisites. Very ignorant for the most part these officers seemed to him, and singularly deficient in self-respect; for on one occasion, when volunteers were called for to undertake a dangerous reconnaissance, fifty of the men offered themselves, but not one officer. Yet on the field of battle, he is obliged to admit, the Russian officers showed no want of courage.

The author has a good deal to say about Skobelev, and what he says is not favourable. In fact, he makes a very serious charge against him. That Skobelev was a genius there can be no doubt, and that he was adored by his troops is equally certain. It is likewise incontrovertible that he was the hero of many brilliant successes. The author, however, asserts that he owed much of his reputation to the civilities which he showed the newspaper correspondents! Unlike most calmly brave men, he was, according to his Prussian critic, excessively cruel. Count von Pfeil, mentioning a conversation with one of the Emperor's aides-de-camp, writes:—

"He told me much about the cruelties that were being practised, in which the Russians were very little behind the Turks. After the storming of the Grivitsa redoubt in front of Plevna, all the Turkish defenders were bayoneted and no prisoners were made, although the Turks begged for mercy on their knees; and the cruelties were ordered by generals such as Skobolev."

Again, writing of the capture of the Shipka Pass, he makes the following observation:—

"There were dreadful sights to be seen on Skobolev's battle-field, for his men, well knowing that their general did not like prisoners to be made during an action, plied the bayonet with good will."

Prince Mirski, an officer of high character and fine disposition, on whose staff Capt. von Pfeil served, is reported to have "had always the lowest opinion of Skobolev's character, and said that he was an officer with whom in time of peace no one would shake hands."

Skobelev's attack at the Shipka Pass was most gallant; but if Count von Pfeil is to be trusted, the brunt of the fighting fell on Prince Mirski. Instead of fame Skobelev would, if his Prussian critic may be trusted, seem to have deserved disgrace:—

"It is now well known, as we indeed had never for a moment doubted, that he had delayed intentionally, on mean grounds of personal interest, in the hope that Prince Mirski would be beaten, and that he, Skobolev, would on the following day wipe out the defeat, and appear as the hero of the battle."

Skobelev seems to have been our author's bugbear, and one cannot help thinking that that general's well-known dislike to the Prussians provoked corresponding feelings

in Count von Pfeil, and that it would be well for readers to exercise a little caution in accepting the charges which occur again and again in this book. The volume would be improved by an index and a map of the theatre of war.

*Report to the Secretary of State for India in Council on Portuguese Records relating to the East Indies in Lisbon and Evora.* By F. C. Danvers. (Eyre & Spottiswoode.)

THIS little volume contains results of a search instituted by Mr. Danvers, the Registrar and Superintendent of Records at the India Office, among the books and papers in the *Arquivo da Torre do Tombo* and the public libraries at Lisbon and Evora, with the view of obtaining data useful to the India Office relative to the early Portuguese possessions in the East Indies. We presume the authorities at the India Office must have satisfied themselves that there was a prospect of deriving valuable information from these researches before they consented to charge the revenues of India with the cost of these missions; but if the fruit thereof is wholly contained in the 160 or 170 pages of this book the results must be pronounced somewhat disappointing, for we are unable to light upon a single fact of real importance which might not have been gleaned from the pages of Hamilton, Orme, Bruce, Markham, Low, Beveridge, the Hakluyt Society's works, or similar publications. Of course the utilization of a mass of records is a matter of enormous difficulty, and opinions must differ as to the best method of proceeding in a case like the present, where the archives all belong to a foreign state. The Indian authorities, both in India and England, have sometimes shown a liberal consideration for the claims of literature, and if there was real ground for expecting a good harvest from these Portuguese collections there were two courses for choice, either to make a series of catalogues raisonnés of all documents bearing on the subject, with a docket in each case of the subject-matter, or to commission some experienced historiographer to settle down for a time in Lisbon and make extracts of every paper which, after careful comparison with existing authorities, might seem to be worth printing. Both these tasks would, of course, have been lengthy. The former would have left the further utilization of the documents themselves to future enterprise, public or private; the latter, though the more expensive of the two, would have been more complete and led to the issue of a series of volumes, something like the admirable records published by the Bombay Government within the last few years. The plan actually adopted is thus described in Mr. Danvers's own words:—

"In the following pages I have given extracts from some of the documents I examined in Lisbon and Evora. These I have as a rule arranged in chronological order. Where necessary in order to make them more intelligible, I have connected them together by brief historical extracts taken from Portuguese publications, and this I have endeavoured to do in such a manner as to avoid any appearance of an attempt to form them into an historical essay, which would have been out of place on the present occasion. It will be observed that my notes end with the concluding years of the eighteenth century."

But apart from whatever success may have attended the author's efforts to write something which should not be an historical essay, he has done a good deal more than he says, for he has added lengthy extracts from Hakluyt, Purchas's 'Pilgrimages,' Lieut. Downing's account of the war with Angria, and the official archives of the Indian Government. Nevertheless, the events of three centuries are all compressed into 168 short pages, which will suggest that the combined historical narrative cannot be of a particularly exhaustive character. For instance, at the outset we are given a brief chronological account of Vasco de Gama, Cabral, Albuquerque, and other Portuguese pioneers of discovery; but nothing is said of De Nova's expedition in 1501-2, though he was a person of some importance in that he gained a naval victory over the King of Calicut, and was the discoverer of Ascension and St. Helena islands. Again, on p. 23 we are told of a certain action fought off Swally in "November, 1612," between Capt. Best and a Portuguese fleet commanded by Captain-Major Nuno da Cunha. Mr. Danvers says that the only particulars he has found respecting this engagement in the Portuguese records are given in some English letters sent by the king to the viceroy, which had been taken from an Englishman who was carrying them home and died on the way. But he does not furnish the particulars, or, indeed, any fresh information respecting the fight and its issue. And all the time there was a full and circumstantial account in the pages of Orme, who is not even referred to by Mr. Danvers. A page or two further on a verbatim translation is supplied of part of the treaty of 1615 between the Portuguese and Jehangir, the chief object of which was the exclusion of the English and Dutch from India. Yet no copy is supplied of the equally important treaty of 1613 between the English and Jehangir, according full freedom of trade to the former, and promising protection of their persons, while ashore, from the Portuguese.

Occasionally the extracts given are quoted in such a way as to suggest somehow that the author is not quite sure of the subject-matter. For instance, on p. 118 we read:—

"The appearance of Robert Shirley [sic] in Persia was the cause of great anxiety to the Portuguese, who give the following account of him and his mission:—'In this decade there appears an Englishman named Robert Shirley, who, having been sent to Spain by the Shah of Persia in 1603, sometimes appears as an ambassador, sometimes as a merchant,' &c."

This is an odd way of referring to the famous Sir Robert Shirley, the brave and gallant adventurer of the glorious age of Elizabeth, and one of the greatest, if not the greatest, of the travellers of that epoch. We may be pardoned, therefore, for recalling that he and his brother Sir Anthony arrived with a numerous retinue at the Court of Shah Abbas in 1598, and it is probably Anthony who is confounded with Robert in the Portuguese extract given by Mr. Danvers. Sir Robert settled down in the country, married a cousin of Abbas the Great, and grew old in the monarch's service, while his occasional embassies to England, his splendid retinue and large



emoluments, excited much attention over here, and are referred to by Shakspeare. But here, again, there is far more trustworthy information on the subject to be obtained in England, for a full account of the adventures of the Shirley, or Sherley, brothers was printed for private circulation by Mr. Evelyn Shirley.

In the section devoted to Malacca mention is made by the author of several of the expeditions dispatched by the kings of Achin against the Portuguese, but the most important of all, in 1615, is not referred to! This powerful armada was fitted out by the great warrior Iskandar Muda, and consisted of about 500 sail, of which 250 were galleys, and among these 100 greater than any used in Europe. Sixty thousand men were embarked, as well as the king with his wives. The fleet was defeated, after a desperate fight, by the Portuguese squadron under Admiral Francisco de Miranda. Iskandar Muda is the sovereign with whom King James exchanged letters through Capt. Best in 1613, an incident, as well as the privateering acts committed by Lancaster (Best's predecessor at Achin) against the Portuguese, that might well have been noticed by Mr. Danvers.

Among the records examined by the author was a manuscript description of old Portuguese fortresses in India, with plans thereof and portraits of the earliest Portuguese Viceroy of India. There appears to be a copy of the work in Paris and another at the British Museum; but Mr. Danvers suggests that it should be published and the illustrations reproduced in facsimile, a subvention being granted for the purpose from the literary department of the India Office.

On the whole, the most valuable portion of Mr. Danvers's report will be found to consist in the brief prefatory notice of the various Portuguese collections which he examined. This may supply useful information to future students, although it would not seem that they will find very much British wheat in the masses of chaff stored away in these Southern libraries. But the present volume, which is written more in the style of a magazine article than an official report, cannot be conscientiously said to add much to the sum of our existing information regarding Portuguese India.

*Memoirs of the Life of Philip Dormer, Fourth Earl of Chesterfield.* By W. Ernst, author of 'The Wit and Wisdom of Lord Chesterfield.' (Sonnenschein & Co.)

MR. ERNST'S new volume would have excited more interest a few years ago, before the recent additions to the literature relating to Lord Chesterfield's life and writings. The 'Letters to his Godson,' published at the close of 1889, with a graceful memoir by Lord Carnarvon, and soon afterwards Dr. Bradshaw's excellent edition of the miscellaneous letters, attracted considerable attention to the subject, which was fully discussed in these columns and in those of our contemporaries. Mr. Ernst, moreover, labours under the disadvantage of having derived much of his information from such well-known authorities as Horace Walpole and Lord Hervey; and the readers of this biography will frequently come

across familiar anecdotes, such as those of Queen Caroline's deathbed advice to the king on the question of his remarriage, and the preposterous account of Lord Chesterfield's incurring the queen's displeasure by entrusting his winnings at Court one Twelfth Night to Mrs. Howard. It is fair to state that Mr. Ernst lays no stress on the latter incident, and he might very well have left it unmentioned. Lord Chesterfield's "eternal whisper" with Lady Fanny Shirley is once more brought to our notice, and his well-known song to the lady is quoted in a footnote, from which we learn, however, that the authorship is doubtful. Further on in the volume the stanzas on Molly Lepel are printed. It is, perhaps, the duty of a biographer to supply these details, piquant, no doubt, when first brought to light, but wearisome from frequent repetition. Occasionally, however, the reader's pardonable love of novelty is gratified. Mr. Ernst has made a careful examination of the Newcastle MSS. in the British Museum, and he supplies some extracts, nearly all hitherto unpublished, from the correspondence between Lord Chesterfield and the Duke of Newcastle relating to the former statesman's viceroyalty in Ireland, and his successful efforts to bring about an understanding between Pitt and Newcastle. These extracts, though they can hardly be said to throw much new light on the subject, are extremely interesting, and their value is increased by the fact that in the published collections of Chesterfield's letters there are only two or three written during his residence in Ireland, and his negotiations with Pitt and Newcastle are scarcely ever alluded to.

The proposal to appoint Lord Chesterfield to the government of Ireland soon after the "Broad Bottom" Administration was formed at the end of 1744 met with violent opposition in the highest quarters. "He shall have nothing," exclaimed the king, when the nomination was submitted to him; "I command you to trouble me no more with such nonsense." The appointment, however, was made, and, as we all know, it proved a great success. We learn, too, from the Newcastle MSS. that Lord Chesterfield was able to find time, amid the cares and anxieties of his viceroyalty, to give highly judicious advice to his chief in London, and it appears that these counsels were sometimes acted upon.

The following extracts from Lord Chesterfield's private despatches written at that period show how during a period of excitement, amounting in some instances almost to panic, he retained his calmness and presence of mind, acting at the same time with energy and resolution.

"I look upon the Rebellion in Scotland as crush'd as soon as our army gets there," he writes to the Duke of Newcastle on the 5th of October. "The Highlanders will then return to their Dens, and trust to their Damn'd Country for their security." And to the same on the 24th inst.:-

"The Papists here [Dublin] are not only quiet, but even their Priests preach quiet to 'em.....I told 'em very fairly that the lenity of the Government should continue as long as their good behaviour deserv'd it, but that if they gave the least disturbance, they should be treated with a rigour they had never yet experienc'd."

On the 25th of November he writes to the same:-

"As to the Rebellion, I confess I am not under the least apprehension of it. The number and condition of the Rebels is contemptible. In short, I see an end, and I think a speedy one of the Rebellion."

The arrangements which Lord Chesterfield made in case of a rising in Ireland were admirable; but thanks to his prudence and foresight it was never necessary to put them in force. During these unquiet times he maintained the viceregal state with great splendour. Lady Chesterfield set the example of patronizing Irish industries, and it was stated that "she had not one thread of any manufacture on her but the produce of Ireland." The Viceroy was not able personally to encourage the Irish love of sport, but in other respects he did his best to promote the amusements of the people. The entertainments at the Castle were magnificent, and Garrick, who was then acting at the Theatre Royal in Smock Alley, frequently received the viceregal commands for special performances.

We must give a few of Mr. Ernst's extracts from the Newcastle MSS. referring to the reconciliation of Pitt and Newcastle in 1757 through the good offices of Lord Chesterfield, who clearly understood that the chief difficulties of his task were the obstinacy of the king and the intrigues of the royal family, the jealous character of Newcastle, and Pitt's unbending pride.

On the 7th of May Lord Chesterfield wrote to the duke:-

"You know I have no personal partiality to Mr. Pitt, but I think he would be the most useful Secretary of State for you of any man in England at this time.....to speak plainly, you must, if you come in at all, come in with a strength of your own that may curb the influence of the Duke of Cumberland and his Party, and you only can have that strength by bringing the Prince and Princess of Wales along with you. Therefore it is my opinion that you must agree with them upon the best terms you can, but upon any rather than not agree."

After a month spent in correspondence and interviews, it appeared as if the affair would fall through. On the 8th of June Newcastle wrote that the negotiations were at an end, and that the king had been informed of the fact. Lord Chesterfield, however, still persevered, and owing to his skilful diplomacy all obstacles were at length overcome, and on the 29th of June the duke was able to write that the new ministry had kissed hands on that day. Lord Chesterfield's advice in his answer to this communication was wise and perfectly straightforward. "Your Grace justly foresees many difficultys in this new plan," he writes,

"and so do I. Your union alone can enable you to get over them. Jealousies on one part, and pride on the other, will ruin all."

There are other hitherto unpublished extracts in this volume from the Newcastle MSS., furnishing valuable information on this strange alliance, which produced such brilliant results.

Mr. Ernst writes good, fluent English; he has spared no pains in his search for information, and his judgment is generally sound. But for the reasons stated at the

commencement of this article his work is not likely to command the success which in many respects it deserves. With reference to some of the events in Lord Chesterfield's career, Mr. Ernst appears to us a more trustworthy guide than Lord Carnarvon. In discussing Lord Chesterfield's dismissal from office on account of his opposition to the Excise Bill, in the remarks on Lord Chesterfield's friendship with Mrs. Howard, and his hope, as some have erroneously supposed, of gaining the king's favour through her influence, Mr. Ernst's opinions are certainly more correct than those of Lord Carnarvon. Mr. Ernst, too, takes a juster view of Chesterfield's failure in political life, and of his humiliating position as Secretary of State in the Newcastle ministry, when, as stated in the pamphlet 'An Apology for a Late Resignation,' he was no better than a clerk in his own office. The duke could be on the most friendly terms with Lord Chesterfield as long as he was on the other side of the Irish Channel, but when he began to attend the cabinet meetings at the Cockpit the duke's inveterate jealousy of all rivals was speedily roused.

One signal merit of Mr. Ernst's volume remains still to be noticed. At the top of each page is printed the date of the period under discussion. This excellent arrangement is often useful to the reader, but to a person searching the work for a reference it is simply invaluable. It is a pity that the practice is not more generally followed.

#### NEW NOVELS.

*Kingsmead.* By Henry F. Buller. 3 vols. (Hurst & Blackett.)

'KINGSMead' seems long—long even for a three-volume novel. It bears evidence of having been written with careful, not to say laborious consideration, and the result is, perhaps, slightly ineffectual and ineffective. There are a great many characters. None of them stands out too clearly, nor suggests any very dominant idea or purpose. Yet one gathers an impression of something well meant, something of a healthful tendency, or at least intention. A great deal of match-making, a kindly "throwing of the right people together" by their friends, is one marked feature. The occupation affords conversation in many households, and interests the people in the story, if not those without; and the ups and downs in the love affairs of sundry youths and maidens are, at any rate, absorbingly engrossing to themselves and to their friends. The most glaring faults of a conscientious and, in places, fairly well-constructed book are the long-drawn-out material, inexperienced handling, and a certain undefinable narrowness of atmosphere.

*Mr. Tommy Dove.* By Margaret Deland. (Longmans & Co.)

FIVE short stories by the author of 'John Ward, Preacher,' make up this little volume. In more ways than one—in their atmosphere and treatment—they remind us now and again of Miss Wilkins's low-toned, yet fascinating New England sketches. The minor key is used, and all are more or less concerned with lives that flow in obscure,

remote, but not always peaceful channels. Mrs. Deland possesses much of that curious, not easily defined power that first comprehends, then reproduces out-of-the-way, yet commonplace phases of human nature, and makes them telling. Four out of the five stories end badly, as it is called—two in undisguised tragedy—and yet the restrained manner remains almost unbroken. The first story, 'Mr. Tommy Dove,' gives, perhaps, a truer sentiment, a more delicate picture of a life, than any of the others. It has some very tender, delicate touches, and more or less of the quiet humour and pathos which ought to be an integral part of this kind of writing.

*Miss Honoria.* By Frederick Langbridge. (Warne & Co.)

OLD maids who have been disappointed in love are a difficult subject to represent sympathetically, so that due credit must be given to Mr. Langbridge for his success in this matter. Miss Honoria, the Lady Bountiful of a little Irish village, is jilted by the man who marries her friend. But she never betrays the grievousness of the blow which has fallen upon her, only goes on doing good in her sphere, and eventually redeems the man who had betrayed her and brought sorrow on his wife. She is a most charming creation; and though none of the traditional encumbrances of an old maid, such as square-toed boots and plain dresses, is omitted, the reader is made to feel her real goodness and attractiveness. The flabby and ineffectual villain of the piece is also well drawn, and nothing but good can be said of the childish loyalty of some of the poor Irish villagers for whom Miss Honoria cares. The only thing to criticize in the story seems to be the tinge of melodrama which accompanies the rather too numerous episodes of violence; but this does not seriously interfere with the pleasure which this little book affords.

*Emmett Bonlore.* By Opie Read. (Sampson Low & Co.)

THE author is careful to inform us in the preface that the characters of this story are taken from real life, and that, though he had intended to wait for their decease before "so crudely photographing" them, the *cacæthes scribendi* overcame this meritorious determination. After reading the book one feels inclined to wish that he had kept to his original intention, and that some of the characters had survived him. It is a plethoric book, full of irrelevant characters and irrelevant incidents, apparently put in for that worst of all possible reasons, because they actually occurred. Emmett Bonlore—round whom the story hangs, as far as it goes—starts a newspaper in one of the Southern States, and after beginning as a penniless adventurer ends as a man of wealth and influence, in the happy enjoyment of an excellent wife and child. Compared to most of the people whom he meets in the course of the novel he is a respectable character; but even he is guilty of one or two dubious exploits, and the reader never gets a real grasp of his true nature. There are occasional touches of interest to be detected in the other characters; but they are really almost unintelligible from the incoherence

of the whole story: it seems as if that part of their history which happened to coincide with the hero's is pitchforked in without the slightest regard to appropriateness. If Mr. Read wants to write a novel, he should learn to select his facts from his mass of material and employ a little imagination in elaborating his plot. Let the basis of his story be real life, if he likes, but a faithful transcript of a diary does not constitute literature; and it must be remembered that it is not the author, but the reader, who should be able to say that the characters of a novel are like people he knows. We are sorry that Messrs. Sampson Low & Co. countenance the abominable spelling, such as "center," "offense," &c., with which this book abounds.

*Donald Marcy.* By E. Stuart Phelps. (Heinemann.)

'DONALD MARCY'—which, by the way, and so far as we remember, is not reminiscent of 'The Gates Ajar,' by the same author—is a story of a well-known kind. It seems more like a tale for the young than the novel it purports to be. It resembles some of Miss Alcott's books, though it has, if anything, less spontaneity and a more "put-up" air. All the same it is pervaded by an honest and healthy enough tone, but we cannot discover much humour in the parts evidently intended to be humorous. Donald Marcy is a schoolboy's hero, yet with something of the lady novelist's direful touch, mercifully corrected by probable readings about "real boys." The young gentleman has various "properties"—"bright curls," "gay young voice," "graceful bows," a "delicate hand"—all a good deal insisted on. These belong, we should fancy, to the American standard of what a college boy is, or should be, rather than to our own.

*The Gun-Runner.* By Bertram Mitford. (Chatto & Windus.)

A VERY highly coloured story of love and revenge. The author does his best to enlist our sympathy for the hero; but perjury and treason, in the shape of supplying weapons and intelligence to the public enemy, are hard matters to get over. Lynette's abandonment of love is strongly drawn, but not impossible. Of wild nature and wilder men in South Africa there are a succession of bold pictures, the writer's sympathies being strongly in favour of the native victims of the war of aggression in Zululand. The vulture's view of the carnage of Isandhlwana is a fine piece of descriptive writing.

*A Cathedral Courtship.* By Kate Douglas Wiggin. (Gay & Bird.)

'A CATHEDRAL COURTSHIP' and 'Penelope's English Experiences' are a couple of sketches that make a pleasing, bright little volume. In each there is just enough narrative to bind into a story the surface impressions produced on some clever American women by sundry aspects and phases of English life. The humour, vivacity, and freshness written on almost every page are specially noticeable on a first glance; this is probably the effect intended, for the book does not seem to take itself at all seriously.



The remarks on the "manners and customs of the British race," and on our small, insular peculiarities and prejudices, show quick observation and feeling for subtle contrast, as well as a keen, not to say malicious outlook—in the pleasant sense of the word. There are amusing and original ideas on travelling manners, or their absence; on the humours of lodging-houses, lodgers, and donkeys, or rather one donkey—Jane—a somewhat typical representative of the class. The ways of "park lovers" cannot be entirely strange even to the least observant Londoner; "the dead calm of the Park embrace," "the kind of superb finish and completeness about their indifference to the public gaze," seem to us well imagined. The almost inhuman aspect of the well-trained servant has often before been recorded; here is something rather funny about powdered footmen. "I tremble," says Miss Wiggin,

"to think of what the Powdered Footman may become when he unbends in the bosom of his family.....I should think he might be guilty of almost any indiscretion or violence. I for one would never consent to be the wife and children of a Powdered Footman and receive him in his moments of reaction."

The author, though endowed with a good deal of ready facility of expression, has not erred on the side of providing that "too much of a good thing" which spoils so many books.

*Bond Slaves: the Story of a Struggle.* By Mrs. G. Linnæus Banks. (Griffith, Farran & Co.)

In the interesting preface to her new story Mrs. Banks recounts, as she is fully entitled to do, her unimpeachable qualifications for undertaking to write a story dealing with the Luddite riots. Her family on both sides had lived in the thick of Luddism, and the tales told by the fireside of her home would in themselves have sufficed to provide her with ample materials for her purpose. These, however, she has supplemented with an immense amount of research amongst contemporary documents. She has even been at pains to familiarize herself with the old processes of manufacture in different trades before hand labour was superseded by machinery. The result amply vindicates her protest against the popular view that a novelist's stock-in-trade consists merely of pens, ink, paper, and imagination. 'Bond Slaves' is packed full (in places over full) of information concerning industrial life in Yorkshire at the beginning of the century. But although the thread of romance is at times nearly lost amid a mass of detail, it is of genuine texture, and occasionally of a real homely beauty, enhanced by a complete absence of all literary pretence.

#### PHILOLOGICAL BOOKS.

*An Elementary Latin Grammar.* By H. J. Roby and A. S. Wilkins. (Macmillan & Co.)

SCHOLARS are, we think, fairly well agreed that the value of Mr. Roby's 'Latin Grammar' is rather as a storehouse of materials than as an educational work—indeed, if it were better indexed it would be of unequalled utility to all philologists. So much the less is it a book to learn out of, and the attempt to abridge it into a 'School Latin Grammar' resulted in an equally unteachable work. The little book of 167

pages now before us is a still further condensation under the able hands of Prof. Wilkins, who has certainly produced a more practical treatise than that last referred to, but has been unable to cope with the unsuitability of the parent structure for such an operation. We say this not in any carping or ungrateful spirit, but merely to explain the surprising fact that an abridgment of the best scientific Latin grammar under the care of a scholar like Prof. Wilkins should result in what is not the best elementary Latin grammar in the market.

Features in which the ability of the editor shows itself are not absent. The translations given to the examples are, as a rule, admirable, and the examples themselves are well selected. The list of irregular verbs is also good and sufficiently full, and the appendices on money, time, relationship, and prosody are likely to be useful. Perhaps the space allotted to the uses of the cases is unduly narrow, but there is no fault to be found with the information given.

It is almost superfluous to say that "reform" in all its branches has been adopted, but so has the curious, though common compromise by which *v* is kept, and not *j*. Neither sound appears in the "Table of Consonants" on p. 3, from which it would seem that the zeal with which reformers have emphasized the truth that the two sounds (vocalic and consonantal) were not distinguished in writing has led to the erroneous belief that they were not distinguished in speaking. It is insufficient to state that "*i* and *u* when pronounced rapidly before other vowels become half consonants." Such a half consonant is the *u* in *quis*, but it does not make position. By the way, this same table of consonants does not contain either *h* or *f*.

The analysis throughout the accident is weak. Even of the meaning of "stem" no clear conception seems to have been formed. On p. 6 we are told that "additions or changes are called inflexions; the more permanent part of the word is called the stem. This remains unchanged unless affected by the suffix." But by the definition of inflexions stem-changes are clearly included: how then can it remain unchanged? and as between *duc* and *dūc*—which is stem and which inflection? On p. 20 is the statement, "a nom. neut. in *-ūs* sometimes goes with a genitive *-ōris*, sometimes with a genitive *-ēris*, according as its stem is in *-ōs* or *-ūs*." (We had emended this passage by substituting *-es* for the last word, but as the same statement occurs on p. 27 it appears to be considered.) Of course, the truth is that the stem was *-os/-es* for all alike, and each form conquered in different words. Again, it is not kept sufficiently clear whether by "the stem" is meant that which is used in *Latin* or that which is proved by philology; on the one hand, the stems of *pater*, *nix*, figure as *pater-*, *nigri-*, but the stems of present participles (which are etymologically consonantal) as *-anti-*, &c.

The classification of noun-stems cannot be commended. The distinction of parasyllabics and imparisyllabics is barely indicated, and the substituted division into consonant and *-i*-stems with their subdivisions is practically of no use. As we have said, the treatment of the verbs is in the main satisfactory, but here, again, the analysis is at fault. What advantage is there in printing "am-āb-im-us"? Is the learner to believe that *am-* is the stem and that *-us* is the personal suffix of the first plural?

In the syntax many of the statements are admirably put. We must call attention to a few only which require weeding out. On p. 110 we have, "The first and second persons require no further definition, but the third person is very vague [?]. The name of the person or thing intended is usually added in the nominative case"; on p. 126, "As the finite verb always contains its own subject in its personal inflexions, the separate word, usually called its

subject, is, strictly speaking, in apposition to these inflexions for the purpose of closer definition." The first sentence shows how the unfortunate confusion of *person* and *subject* leads to absurdity, for why should the third person be "more vague" than the first and second? Again, the excellent definition of the distinction between transitive and intransitive verbs on p. 122 is marred by the assertion that "*edo*, *I eat*, does not cease to be a transitive verb because no food is specified." The question surely is whether or not the action is conceived in connexion with any object. And we have learnt by experience that the statement (which is substantially what is given by most grammars) that "the gerundive is used often in place of the gerund when the gerund would have a direct object. The object is then attracted into the case of the gerund, and the gerundive put in the gender and number of this object," on p. 119, proves hopelessly incomprehensible to beginners even of maturer years and good abilities.

Among smaller slips the following deserve attention:—

P. 11. *Quercus* is not a good example of an *o*-stem.

P. 22. The analysis *ima-gon-* is not good.

P. 30. *Illo* and *alio* are given as locatives!

P. 62. "Infin. Fut. (Sing. Nom.) *recturus*, *-a*, *-um esse*" (and so *passim*) is misleading. The inflection is not of the infinitive, and the *pple.* is only inflected by a species of attraction. One can say "*Cæsar recturus esse videtur*," but not "*amatus esse mihi placebat*."

P. 77. "*Sens* or *ens*" is given as the *pple.* of *sum*. *Sens* is of course proved by *ab-sens*, *præ-sens*: *ens* seems to have been added to explain *potens*, which is no more a compound than *potui*, and does not even claim to be so in use. The scholastic *ens* may have been due to the same mistake (and *abs-ens*), but *ens* is more probably after Greek (*λέγω*: *ὄν*=*legens*: *ens*).

P. 161. "Jan. 13th" is presumably a misprint for Jan. 11th.

In conclusion we must note the not infrequent occurrence of a serious fault in a school-book—that of qualifying general statements. We find "some," "most," "with many others," or "sometimes," "usually," "often," in nearly every sentence—indeed, on p. 25 "a few others" is even qualified by "a few others." So on p. 155, "Quisquis, quicunque, whoever, are properly used as indefinite relatives.....But they are sometimes used when *quavis*, &c., would be more exact." Now the effect of this on a beginner's mind would be confusing. The reason of these "savings" is obvious: the writer knows that there are exceptions, and he fears that if he states the rule generally they will be cast in his teeth; in other words, he displays (perhaps justifiable) doubts of the common sense of his critics. But the true canon both for writing and for judging school-books is this: if an exception is not fully stated it should not be hinted at, or, to apply a well-known statement concerning legal procedure, "it is not so important that they should be correct as that they should be certain."

*Military Vocabulary, I., II.* (Stanford), lately published for the use of students preparing for the army examinations, are useful and well-got-up brochures; one containing alphabetically arranged English words with their equivalents in Hindustani, the other being a Russian-English as well as an English-Russian dictionary. Mr. Blumhardt's name may be accepted as a guarantee for the correctness of the first, but it might have been well had he made the selection a little more comprehensive, so as to show somewhat of the stock phraseology of court-martial sentences, and those proclamations and harangues which form a kind of conventional parade-ground literature. On the vocabulary itself, as it now stands, we throw out a suggestion or two, without questioning its general merits. For the English "arsenal"

if the word used to express "armoury" (*silah-khānah*) be repeated, the rendering of "artillery" (*tūp-khānah*) is equally appropriate and more commonly applied; for "battle-axe" the Persian *tabar* may have an equal claim to a place in Urdu with the Sanskrit *pharsā*; *chhdōni* might have been omitted under "camp," though retained for "cantonment" and "barracks"; perhaps *muntazam* would be more intelligible in signifying a "disciplined army" than *kawā'id-dān*, which rather implies an "acquaintance with drill or regulations"; it is not quite clear that *jāgir-dār* aptly interprets the adjective "feudal"; nor that *shākh* is especially a "volley," and *shākh* (with a plain *kāf*) a "feu de joie"—although Forbes has given the three forms, *shākh*, *shākh*, and *shākh*, for a "discharge of musketry or firearms." Again, the vowel point would be useful to show that *arāna* and *ātārna* were to be pronounced *ārāna* and *ūtārna*. But these are little more than suggestions, and in no case point to any serious error or omission.

THERE is something novel, if not quite satisfactory, in the arrangement of Col. Stace's *English-Arabic Vocabulary* (Quaritch), which has just been added to the many stepping-stones to acquaintance with one of the grandest of languages. In form a dictionary, with words alphabetically put together, it must, nevertheless, be a little perplexing to beginners from the absence of Roman equivalents to the Arabic letters, and the constant appearance of the third person of the past or present tense, together with the use of the imperative or other mood than infinitive. At the same time, we must admit there is much useful information in the book, and its compiler deserves the thanks of students for his labours on their behalf. To the curious in colloquial Arabic a comparison of the pages under notice with those of Yakub Nakhla's 'Manual,' published at Boulak in 1874, would be of interest, for it would bring out many differences and peculiarities of idiom in two important divisions of Arab speech. Perhaps, in spite of a certain crudeness in execution, a few hints might be taken with advantage from the last-named work in amplifying or modifying any future edition of Col. Stace's vocabulary.

#### BOOKS FOR CHILDREN.

MRS. MOLESWORTH'S writings are always charming, and the new volume of *Stories and Studies* (Innes & Co.) is one of her very best. On the whole, we prefer the stories to the studies, although some of the latter are, indeed, beyond praise. 'Fiction, its Use and Abuse,' should be read by every girl and boy. The tribute to Mrs. Ewing's less well-known books (from the *Contemporary Review*, March, 1886) is graceful and touching. The pages on Hans Christian Andersen suggest hidden meanings to his charming stories which may be new to some readers. The stories are delightful; it is hard to make a selection. 'The Sealskin Purse' is a thrilling tale of a railway adventure which might happen to any of us. 'Once Kissed' is a sweet and touching episode in the life of a hospital nurse. And Princess Ice-heart, a real fairy tale, takes us back to the days of the Sleeping Beauty.

*Boscombe Chine; or, Fifty Years After*, by Mrs. Marshall (Seeley & Co.), may interest those who know Bournemouth, and it traces in a striking manner the growth of that much-frequented watering-place. Christchurch and its Minster, the pine woods, and the sea are vividly described. There is a certain amount of interest in the story itself, though most of the characters are commonplace. Mrs. Blake, the shabby-genteel lady, who took every pains to conceal the degrading fact that she worked for money, her vain and frivolous, withal lovely daughter Margaret, and the dull, spiteful, poor relation Rhoda, are known to all of us. The hero and heroine and some of their good friends must be learnt from the story

itself. One striking passage we feel impelled to quote:—

"There is an old Persian proverb, my dear son, 'This too will pass,' which an ancient Pasha had printed in large characters on every wall in his house. This I commend to you as a wholesome doctrine. Everything passes, nothing remains, and if the joys take to themselves wings, so do the griefs."

*The Wild Lass of Estmere, and other Stories*, by Miss M. Bramston (Seeley & Co.), is a collection of interesting tales, some of them tinged with sadness, a characteristic of much of the fiction of the present day. 'The Groom of the Chambers,' a story of the French Court in its worst days, and 'Touched and Gone' are, indeed, tales of woe. 'The Women's Rebellion' is a charming story of Italian peasants and a good old priest; there is no note of sadness in it, quite the reverse. 'Master Roger's Bride' is a sweet tale of Belgian artist life.

THE Society for Promoting Christian Knowledge may be congratulated on four books lately published—*Velveteens*, *George Brand*, *Our Nell*, and *Noel Snow*. They are by different authors, and deal with widely different subjects, but we find in them a life, a reality, and, moreover, a thoroughly wholesome tone which are decidedly acceptable. Mr. Gilliat's 'Velveteens' deals with keepers and poachers and free fishermen; Mr. Cutts, in 'George Brand,' gives a charming picture of village life in Hertfordshire; 'Our Nell,' Miss Catharine Smith's heroine, has her home among the rough canal folk; while Mrs. Sitwell's 'Noel Snow' is a tale of the sea. All four books are admirably fitted for a village library.

#### THEOLOGICAL BOOKS.

MRS. TOLLEMACHE, the author of 'Spanish Mystics,' has compiled a brief account of the *French Jansenists* (Kegan Paul & Co.) for popular reading. She has wisely adopted the plan of throwing her narrative into the shape of short biographies of the leading members of a group of men and women whose trials and struggles possess imperishable interest, and has added select sayings of each of them. Mrs. Tollemache writes with genuine sympathy for the victims of Jesuit rancour, and her style is unaffected and tolerably clear, although not animated; but it is a pity she did not get some adroit man of letters to arrange her paragraphs properly and correct her proofs. The serious fault of the book is a lack of care in distinguishing between ascertained facts and Jansenist tradition, which is not always quite trustworthy.

*The Works of the Rev. William Law*. Vols. I.—III. (Privately reprinted by G. Moreton.)—*The Spirit of Prayer*. By William Law. (Griffith, Farran & Co.)—*The Spirit of Love in Dialogues*. (Same author and publishers.)—*William Law's Defence of Church Principles*. Edited by J. O. Nash, M.A., and C. Gore, M.A. (Same publishers.)—The titles printed above would indicate that William Law's fame is reviving. Mr. Moreton is evidently an enthusiastic admirer, and has undertaken to reissue the works of his favourite theologian in nine volumes, as they appeared in 1762, using old-fashioned headlines, and reproducing the original title-pages. He supplies introductions. Of course he begins with the famous letters to Hoadly, which Mr. Gore and Mr. Nash, of the Pusey House, have also reprinted at the suggestion of the late Canon Liddon. The second volume contains Law's remarkable reply to Mandeville, his answer to Tindal, and his philippic against stage plays. These are the best known of Law's chief controversial writings. In the third is reprinted the 'Treatise upon Christian Perfection,' which is said to have brought him a bank-note for 1,000*l.* from an anonymous admirer. The 'Serious Call' will fill the fourth volume; and 'The Spirit of Prayer' and 'The Spirit of Love' are to be

reprinted in the seventh and eighth. We do not wonder at this renewed popularity of Law, who is certainly one of the most fascinating figures in the annals of the Church of England during the eighteenth century. It is given to few to combine exceptional logical ability with intense fervour, and spiritual fervour was rare in the reigns of the first two Georges. His replies to Hoadly represent the earlier phases of Law's thought, before he had taken up the study of Jacob Behmen and when he held the usual High Church theory. It is no wonder, therefore, that Canon Liddon should have approved warmly of such a brilliant defence of the Anglican position as is contained in the "three letters to the Bishop of Bangor"; but admirable as Law's pamphlets are, we cannot help thinking that Mr. Nash is unjust to Hoadly. It is not fair to quote George II.'s outburst reported by Lord Hervey as a fair estimate of the bishop. George II. was hardly an authority either on theology or morals, and Mr. Nash should have remembered Mr. Stephen's words, "The charge against Hoadly's honour proved only the extreme bitterness of his antagonists." However, he is to be thanked for his handy reprint and his useful summary of the argument. Of more general interest than the Bangorian controversy is the answer of Law to Mandeville's 'Fable of the Bees.' It was reprinted some fifty years ago with a thoughtful preface by Mr. Maurice, and well deserves the perusal of every one interested in ethics. The fame of the 'Practical Treatise on Christian Perfection' has been overshadowed, unjustly Mr. Moreton thinks, by the extraordinary popularity of the 'Serious Call,' which, like the 'Vie dévote' of St. François de Sales, is counted among the classics of devotional literature. Now, without denying the beauty of the less famous treatise, we cannot help thinking that the verdict of the world is right. "Securus judicat orbis terrarum." We are very glad, however, to have this reprint of it, and we trust Mr. Moreton may complete his edition. Its cheapness is one great recommendation; and although we cannot suppose that Law's works will ever become popular, it is certain that no one who realizes how lofty was his conception of religion can fail to be ennobled and strengthened by their perusal. We therefore welcome the pretty reprints Messrs. Griffith & Farran have issued of 'The Spirit of Prayer' and 'The Spirit of Love in Dialogues,' at the low price of a shilling each. In the appendix to the former the general reader will find, perhaps, as much of Law's exposition of Jacob Behmen as he is likely to care for.

*Œuvres de Saint François de Sales*. Édition Complète.—Vol. I. *Les Controverses*. (Anney, Nierat.)—This is the first instalment of an elaborate edition (designed, we believe, to fill no fewer than eighteen volumes) of the works of "Monsieur de Genève," which has been undertaken by the sisters of the celebrated Convent of the Visitation at Annecy. In spite of wars and revolutions, they still possess the greater part of the MSS. of St. François de Sales, and diligent search has been made in every likely quarter for surviving autographs. The task of editing has been entrusted to a Scottish (?) Benedictine, Dom B. Mackey, who has already made himself known by his translations into English of the works of St. Francis, and to whom his present task is evidently a labour of love, on which he is bestowing infinite pains, and which he has so far accomplished in a manner highly creditable to him. Besides supplying a general introduction and a careful bibliography, he has furnished a special preface and a glossary to the 'Controverses,' and has paid particular attention to the text. The 'Controverses' was originally published by Jacques Harel, the vicar-general of the Minims in France. He took unwarrantable liberties with the book, altering the arrange-



ment, suppressing considerable portions, and retouching the author's language. Consequently it now appears for the first time in its original shape, reproduced with scrupulous care from the manuscript, which, presented to Alexander VII. at the time of the canonization of the author, is now in the possession of the Chigi family. It is interesting as a specimen of controversial writing at the close of the sixteenth century, addressed not to professed theologians, but to the squirearchy and well-to-do townspeople of the Chablais, who had shown more disposition than the poorer classes to embrace Calvinism, and whom it was the great triumph of St. Francis's life to reconvert to the Roman creed. The argument is conducted with skill, and while the writer puts emphatically forward what he deems the strong part of his case, he keeps in the background awkward questions like that of indulgences, which started Luther's revolt. The vehement way in which the writer maintains the claims of the Papal See attracted attention at the time of the Vatican Council, and Pius IX., overjoyed to obtain the support of such a famous name for his pretensions to infallibility, declared St. François de Sales a Doctor of the Church. As for his arguments, they are mainly historical, and have been superseded by the advance of critical knowledge, as Canon Mackey discreetly admits, indicating in his notes where St. Francis has quoted writings now admitted on all hands to be spurious. All, indeed, that the canon has contributed to the volume is worth looking at, although, of course, coloured by his prepossessions. Naturally a Benedictine refers to the writings of the Benedictines of Solesmes as authorities on the false Decretals, but scholars in general are hardly likely to accept their conclusions. In his introduction Dom Mackey bestows eulogies on the Jesuit College of Clermont from which we altogether dissent. It was not a real seat of learning at all, but a centre of bitter and restless propagandism. It is characteristic of such an institution that St. Francis was taught little or no Greek, and this at a time when Frenchmen were the greatest Hellenists in Europe. If Dom Mackey will consult Mark Pattison's essays and his 'Life of Casaubon,' he will see that it was the influence of the Jesuits that extinguished Greek scholarship in France. The typography of the volume reflects great credit on the printer, and the paper, which comes from a mill in the neighbourhood of Annecy, is excellent.

#### OUR LIBRARY TABLE.

ANGLERS who have patiently waited for the long deferred rain to bring them sport (and this season there must be many such) may do worse than read *Fishing Experiences*, by Major F. P. Hopkins (Longmans & Co.). Without pretension to literary skill, and though no great master of the art of fishing, the author contrives to interest the reader and to convey a good deal of instruction in an agreeable way. The book consists chiefly of his personal reminiscences in many places, and though some of his tales are, perhaps, in doubtful taste, we cannot say that they verge more on the poetical than is to be expected in angling stories. Major Hopkins has not been educated as a fisherman in the strictest school of the craft, as his confessions in the matter of cross-lines and snatching testify; and he is more at home, we imagine, on the banks of the Taw and Torridge, armed with a spinning rod, a running winch, and a Devon minnow bristling with hooks, than on a Highland river with eighteen feet of greenheart and a fly. These two Devonshire rivers must have fallen off woefully since the days mentioned on p. 162, when two thousand fish, not including kelts, were killed by one gentleman with the fly during a long angling life of sixty years; and we believe that the deterioration is in a great measure attributable to the constant

raking of their waters with these Devon minnows. Major Hopkins makes some sound remarks on Fishery Boards, his experience again, if we may hazard a guess, being chiefly gathered in the Taw and Torridge districts. We regret to learn that politics have seriously influenced the selection of members, and that difficulty is experienced in obtaining convictions for breach of laws and regulations. There appear to be too many conservators. As in a company business is better and quicker done by a small well-chosen board of directors, so in the management of a river a few good men selected to represent the various interests are infinitely better than a large board. The chief interests are those of the net and of the rod fishers, the latter including those of lower and upper riparian proprietors. In a measure they are antagonistic, but less so than is generally believed, net fishing being limited by law not solely because the fish may be taken when unseasonable or unwholesome, but in order to allow them to go up the river to breed; and the weekly close time is partly for the same reason and partly to let rod fishermen have a share of the fish. The remark about poaching to the effect that the receiver of stolen goods as well as the thief should be liable to punishment is perfectly sound; if such a rule were enforced the illegal capture of gravid fish would be greatly discouraged. The illustrations of the book deserve commendation.

MISS SARA JEANNETTE DUNCAN, the lively author of 'A Social Departure,' adopts in her latest venture, *The Simple Adventures of a Mem-Sahib* (Chatto & Windus), much the same method as that observable in her earlier works. There is no plot whatsoever in 'The Simple Adventures of a Mem-Sahib,' and practically no love interest. It is merely a transcript of the experiences of an English girl during her first year or so of married life in India. The pleasures and pains of furnishing, of hiring native servants, and the domestic economy of an Anglo-Indian household generally, are described in great detail, and, assuming this part of the book to be as accurate as it is minute, it should prove of real value to young ladies contemplating matrimony under similar conditions. For the rest, there are some smart, though seldom genial, sketches of a variety of Anglo-Indian social types, and a good deal of graphic description of Indian scenery and climate. A word of special praise is due to the clever illustrations by Mr. Townsend.

NONE of the four stories which make up the volume called *Sally Dows*, &c. (Chatto & Windus), is fit to place among the very best of Mr. Bret Harte's work, but Sally Dows herself is a capital character, and 'The Conspiracy of Mrs. Bunker' is uncommonly well told. Man in frock coat and high hat is apt to be a poor creature in American books, and Mr. Bret Harte's men are always more at ease in long boots and sombrero.

*The 1,000,000l. Bank of England Note*, &c. (Chatto & Windus), makes a good title for a collection of tales, and the idea of a man tramping the streets "with nothing in the world but a million pounds" is one which an accomplished humourist like Mark Twain can turn to good account. In 'Playing Courier' reader and author find themselves on agreeable terms, with pleasant recollections of time spent in a similar way years ago. In the 'Petition to the Queen of England' on the subject of income tax the author appears to owe something to Artemus Ward, but the spread of American humour has been so wide during the last ten or twenty years that its distinctive manner has lost its freshness.

*The Gods of Olympus*. Translated from the German of A. H. Petiscus by K. A. Raleigh. (Fisher Unwin).—This manual of Greek and Roman mythology is translated, with some revision, by Miss K. A. Raleigh from the twentieth edition of the German work of Dr.

A. H. Petiscus. The book contains a good deal more than would be expected from its title. After a brief introduction on the "character and meaning of the gods," we have chapters on the origin of the gods, the gods of Olympus, sea and river gods, earth gods, divinities of the under world, and, lastly, myths of heroes. All the gods are treated in much the same manner. The pedigree is given first, then the functions and mythology of the god, then his form and attributes as represented in art, then his Latin equivalents; lastly, his attendants. The myths of heroes are collected mainly under the name of the city with which each is associated. Miss J. E. Harrison, who has furnished the preface and a great number of references to more learned treatises, commends the book specially on the ground that it is "old-fashioned"; that it tells the stories simply, without attempting to explain them, either on the "cosmical" theory of Prof. Max Müller, or the "folk-lore" theory of Mr. A. Lang. She says, indeed, that the German author's "occasional lapses into mere hypothesis have been rigorously excised"; but a good many of them have escaped notice, such as the paragraph on p. 41, where the functions of Hermes as protector of roads and patron of thieves are derived from his functions as procreator of cattle, or the explanation of Apollo Delphinios on p. 54. Still, the work is undoubtedly a good preparation for the beginner in comparative mythology. The facts which require explanation are carefully collected and presented in a brief but readable narrative. The illustrations are frequently excellent. There are a few misprints, such as "Gorgophone" (p. 46) and "Scirios, the dog-star" (p. 72, repeated in index).

MESSRS. BELL & SONS have added to "Bohn's Classical Library" a translation of Arrian's *Anabasis of Alexander and Indica*, by Dr. E. J. Chinnoek, Rector of the Dumfries Academy. Arrian thoroughly deserves to be read, for, apart from the interest of his subject-matter, he is distinguished by remarkable judgment and sanity in the sifting of facts and the criticism of actions. It is well seen that he was both a man of affairs and a philosopher. The translation, though it can hardly be called elegant, is lucid and correct. It is furnished with many maps and plans and copious notes.

WE have received a copy of the speech delivered at the apposition at St. Paul's School by Col. Clementi, which contains an excellent statement of the case of the opposition to the proposal of the Charity Commissioners; but as the Commissioners have since modified their proposals its interest is mainly academic.

A NEW and revised edition of *The Ballad Minstrelsy of Scotland* (Paisley, Gardner) is the more welcome for the generous system of inclusion, which for the general reader has more value than selections based upon a sterner plan of eclecticism. For who shall elect the eclectics? and have we not had a recent example of an error of judgment in a collection based upon the purest principles? Motherwell himself, as is noticed in the preface to this work, was consistent only in the inconsistency of his practice. In the present case his practice is followed, and his theory abandoned, with very satisfactory results. As the editor puts it,—

"It is probable that some portions have been rejected which should have been retained, and others retained which should have been rejected; but it is consoling to know that nothing has been destroyed, and that those who wish to gaze upon the originals in all their rugged and fragmentary simplicity may find in this work a complete and ready reference to the different versions of the various ballads."

Besides the completeness of the text, it is no small benefit to have before us in the shape of notes, as well as extracts from Jamieson and others, pretty nearly all that Sir Walter left in

his annotations on the 'Minstrelsy.' In the presence of such advantages we can afford to do without the latest dicta of the professors of folk-lore, who, in spite of the great and valuable additions they have made to our knowledge of the early legends of our race, have not seldom delivered themselves so learnedly as to go near to spoil the freshness and delicacy of their material in their zeal for a science which ought to be anything but dismal or severe.

THE *Annuaire de la Noblesse de Russie* of Dr. Ermerin is a handy work of reference, although not quite free from error. For instance, no mention is made of the death of Prince Paul Ossipovitch Stchétinine, who if alive must be one hundred and nine years old.

MISS HETHERINGTON is well known for her skill in indexing, and her *Index to the Periodical Literature of the World, 1892* ('Review of Reviews' Office), is a good specimen of her singular ability. Of course one can find small slips. For instance, if it be necessary, on p. 50, to say that Mainz is the German for Mayence, it would be advisable to explain, on p. 51, that Regensburg is known to English people as Ratisbon.

THE 'Bookman' Directory of Booksellers, Publishers, and Authors (Hodder & Stoughton) may become a useful book of reference in course of time, but it needs a good deal of revision. In the list of booksellers several are included who are publishers, but are not booksellers in the ordinary sense of the term. Mr. Porter and Mr. Baker are mentioned as booksellers, but not as publishers. On the other hand, Messrs. Simpkin & Marshall are placed among the publishers and not mentioned among the booksellers. Messrs. F. Norgate & Co. are wholly ignored. In the list of second-hand booksellers we cannot find Mr. Brown of Holborn, Messrs. Dulau, Mr. F. Hutt, Mr. Nutt, Mr. Quaritch, or Mr. Spencer. The list of authors is almost as remarkable for its omissions as its inclusions. On the former it would be cruel to comment; but among the authors, to take the poets alone, Madame Darmesteter, Canon Dixon, Mr. Locker-Lampson, "Michael Field," Mr. Lewis Morris, Mr. Roden Noel, Mr. Coventry Patmore, Mr. W. Sharp, Mr. Aubrey de Vere, and Mrs. Webster are not to be found. To turn to the historians, we miss both Dr. Bright and Prof. Bright, Canon Dixon, Mr. Gairdner, Mrs. Green, Mr. Hodgkin, the Rev. W. Hunt, Mr. Lecky, Miss Norgate, Mr. Oman, Canon Overton, Prof. Pelham, Canon Raine, Mr. Round, and Mr. Sainsbury—in fact, nearly every historian of eminence except Mr. Froude, Mr. S. R. Gardiner, and the Bishop of Oxford. We might go on with the novelists; Mrs. Humphry Ward, for instance, Miss Yonge, and Mr. Zangwill are ignored, but we have wasted enough space already.

WE have on our table Sir Morell Mackenzie, *Physician and Operator, a Memoir*, compiled and edited by the Rev. H. R. Haweis (W. H. Allen & Co.),—*The Old Landmarks of Stratford-on-Avon*, by J. Mott (Griffith & Farran),—*Cardiff, Penarth, and Environs*, by J. L. K. (Cardiff, Hudson & Kearns),—*An Introduction to the Study of Geography*, by W. Hughes and J. F. Williams (Philip),—*Graphic Arithmetic and Statics*, by J. T. Prince (Murby),—*Common-Sense Euclid*, Part II., Books III. and IV., by the Rev. A. D. Capel (W. H. Allen & Co.),—*Memoranda Mnemonica*, by J. Copner, M.A. (Williams & Norgate),—*Hypnotism, Mesmerism, and the New Witchcraft*, by E. Hart (Smith & Elder),—*Cheiro's Book of the Hand* (the Record Press),—*My Wickedness* (New York, the Cleveland Publishing Co.),—*Diogenes' Sandals*, by Mrs. Arthur Kennard (Remington),—*A Roman Reporter*, by A. A. Brodribb (S.P.C.K.),—*The Heart of Tipperary*, by W. P. Ryan (Ward & Downey),—and *Just One Taste*, by A. Euan-Smith (S.P.C.K.).

## LIST OF NEW BOOKS.

## ENGLISH.

## Poetry.

Haig's (F.) *The Questions at the Well*, with sundry other Verses, cr. 8vo. 3/6 cl.

## Music.

Piggott's (F. T.) *The Music and Musical Instruments of Japan*, imp. 8vo. 42/ parchment.  
Smith's (M. F.) *Original Manual Course for reading Vocal Music at Sight*, oblong 8vo. 6/ swd.

## History and Biography.

Fahey's (J.) *History and Antiquities of the Diocese of Kilmacduagh*, 8vo. 8/ cl.  
Lincoln (Abraham). *True Story of a Great Life*, by Hendon and Weik, 2 vols. cr. 8vo. 12/ cl.  
Maughan's (W. C.) *Rosneath Past and Present*, 5/ cl.

## Geography and Travel.

Bent's (J. T.) *The Ruined Cities of Mashonaland*, cheaper edition, cr. 8vo. 7/6 cl.  
Bradbury's (E.) *Way about Derbyshire*, cr. 8vo. 2/6 cl.

## Philology.

Fornés's (R. T. Y.) *New Spanish-English Dialogues*, 2/ cl.  
Herodotus, 9, complete, with Introduction and Notes by E. S. Shuckburgh, 12mo. 4/ cl.  
Morice's (Rev. F. D.) *Latin Verse Composition*, cr. 8vo. 3/6  
Turner's (B. D.) *Advanced Manual of Latin Prose Composition*, cr. 8vo. 5/ cl.  
Wood's (J.) *Ediscenda, Passages for Repetition*, 16mo. 3/6 cl.

## Science.

Griffin's *Electrical Engineer's Price-Book*, edited by H. J. Dowling, cr. 8vo. 8/6 cl.  
Lloyd (E. W.) and Hadcock's (A. G.) *Artillery, its Progress and Present Position*, roy. 8vo. 31/6 cl.  
Love's (A. E. H.) *Treatise on the Mathematical Theory of Elasticity*, Vol. 2, 8vo. 12/ cl.  
Swire's (Commander H.) *Tidal Charts for the Neighbourhood of the Isle of Wight*, 4to. 3/6 cl.  
Talaman's (C.) *Appendicitis and Perityphilitis*, translated by R. J. A. Berry, cr. 8vo. 6/ cl.

## General Literature.

Black's (W.) *White Heather*, Uniform Edition, cr. 8vo. 2/6  
Bruck's (W.) *Here's a Hand*, Large Paper Edition, 21/ pict.  
Burdett's (H. C.) *The Uniform System of Accounts*, &c., for Hospitals and Institutions, cr. 8vo. 6/ cl.  
Crommelin's (M.) *Midge*, cr. 8vo. 2/ bds.  
Doyle's (A. C.) *The Refugees, a Tale of Two Continents*, cr. 8vo. 6/ cl.  
Hale's (E. E.) *A New England Boyhood*, cr. 8vo. 3/6 cl.  
Heine's (H.) *Works*, translated from the German by C. G. Leland : Vol. 4, *The Sappho*, cr. 8vo. 5/ cl.  
Jerome's (Jerome K.) *Novel Notes*, illustrated, cr. 8vo. 3/6 cl.  
Kraszewski's (J. I.) *The Jew*, translated from the Polish, cr. 8vo. 2/6 cl. (Heinemann's International Library.)  
Maurycen, the Outcast, a Tale of Unrequited Love, by Ineco Novo, cr. 8vo. 6/ cl.  
Nisbet's (H.) *Bail Up*, cr. 8vo. 2/ bds.  
Norman's (J. H.) *Ready Reckoner of the World's Foreign and Colonial Exchanges*, cr. 8vo. 3/6 cl.  
Osgood's (I.) *The Shadow of Desire*, cr. 8vo. 6/ cl.  
Story of Abial the Thourian, translated by E. L. Lester, 12mo. 2/6 cl. limp.  
Trelawney's (D.) *The Bishop's Wife*, cr. 8vo. 6/ cl.

## FOREIGN.

## Theology.

*Darstellungen aus dem Gebiete der nichtchristlichen Religionsgeschichte*, Vols. 9 and 10, 4m.  
*Texte u. Untersuchungen zur Geschichte der althristlichen Literatur*, hrsg. von O. v. Gebhardt u. A. Harnack, Vol. 11, Parts 1 and 2, 8m.

## Fine Art and Archaeology.

Ballif (P.) : *Römische Strassen in Bosnien u. der Hercegovina*, Part 1, 10m.  
Hettner (F.) : *Die römischen Steindenkmäler des Museums zu Triest*, 4m.  
Mair (G.) : *Jenseits der Rhipäen*, Part 1, 1m.  
Molmenti (P.) : *Chiese e Monumenti del Medio Evo in Venetia*, 2 vols., 10m.  
Sickinger (A.) : *Die Xenophontische Anabasis u. die altgriechische Elementaraktik*, 8m. 80.  
Sittl (C.) : *Parerga zur alten Kunstgeschichte*, 1m. 50.

## History and Biography.

Belhomme (Lt.-col.) : *Histoire de l'Infanterie en France*, Vol. 1, 5f.

## Philology.

Czyckiewicz (A.) : *Betrachtungen üb. Homers Odyssee*, 1m.  
Goetz (G.) : *De Placidii Glossis Commentatio III.*, 8m. 50.  
Goetzler (L.) : *Animadversiones in Dionysii Halicarnassensis Antiquitates Romanas*, Part 1, 2m.  
Kunze (A.) : *Sallustiana*, Part 2, 2m.  
Ludwich (A.) : *Homericæ, I.-V.*, 8m. 20.

## Science.

Thoulet (J.) : *Introduction à l'Étude de la Géographie physique*, 7fr. 50.

## General Literature.

Doillet (L.) : *Le Roman de Lucienne*, 3fr. 50.  
Étincelle : *L'Irrésistible*, 3fr. 50.  
Filoz (N.) : *Les Mers de France*, 3fr.  
Germain (A.) : *Nos Princes*, 3fr. 50.  
Miland (J.) : *Littérature anglaise et Philosophie*, 10fr.  
Silvestre (A.) : *Histoires abraçadabrantes*, 3fr. 50.  
Zola (E.) : *Discours au Banquet des Étudiants*, 50c.

## THE AUTHORS' CONGRESS AT CHICAGO.

## II.

Chicago, Ill., July 18, 1893.

THE second session of the Authors' Congress at Chicago was devoted to the discussion of publishing and the relations of author to publisher, and was chiefly remarkable for the contributions of General McClurg, the head of

the great Chicago publishing firm, and Mr. Walter Besant. There is no particular feeling in America on the part of authors that they do not get their rights, nor any distinct evidence—outside General McClurg's words—that such a feeling is called for. Indeed, the doubling of the rôle of author and publisher appears to be so much commoner in America than in England, that the interests of author and publisher are in America much more often quite identical.

The chairman of the session, Mr. Walter Besant, delivered as his opening address a history of the Incorporated Society of Authors from its foundation until the present time, explaining its aims, and disclaiming for it any purposeless animosity against publishers as a general class. He pointed out that his remarks, some of which might sound hard, related only to English affairs and not to America, of which he claimed no special knowledge, and that they had all been made over and over again in England and in public, and still awaited contradiction. The main reason, he said, for the existence of the Society was the uprooting and destruction of certain sentimental prejudices, survivals of a bygone day—such as the belief that an apology was due from an author for considering the pecuniary side of his calling, while all other brain-workers looked after their "remuneration," and took legal precaution to obtain it—and the establishment of the material side of literature upon an equitable basis. All that the British Society of Authors had ever claimed tended towards these objects, and could be summed up in these moderate demands: that joint accounts must be audited, that agreements must be understood and kept, and that secret profits must be disallowed. The celebrated house of Longmans had from the very first expressed themselves willing to allow the ordinary access to their books in verification of their charges; it now only remained for other firms to follow so honourable an example. For the rest, he said, the Society existed for the protection of literary property; and that authors themselves thoroughly recognized this, and the need for such an institution, was proved by the fact that the Society's offices had become the refuge for all whose literary business gave them cause for trouble and doubt. Mr. Besant concluded by saying that a definite answer must soon be forthcoming to the question, What should the publisher have and what the author? His private opinion was that justice would be done, in the case of authors whose names were a guarantee against loss, if the publisher received one-third of the true profits and the author two-thirds. When, however, the publisher was dealing with unknown authors, he should have a fixed first charge on the profit, and until the sales have brought in to the publisher (over and above the true cost of production) this fixed sum the author must wait for his reward. The paper was received with loud and prolonged applause.

General McClurg said that he represented a class sometimes suspected not to be friendly to authors, a suspicion which he denounced as incorrect. "I believe," he said, "that every true publisher has at heart the interests of the author whose books he publishes, perhaps not so much as his own, but to a great degree. And I believe that the interests of both are well served when they are considered together." For this reason he considered the outright purchase of copyright a bad method of publication for general use, and as much for this reason as because it sometimes led to hard bargains. Outright purchase, by shutting the author out from a continued interest in his work, tended to destroy the relation which ought to exist between him and his publisher. He allowed that in America, though to a less extent than in England, authors had sometimes failed to receive their proper share of profits; but he believed that the reason of this was their own carelessness in business matters—their



neglect of their literary property, which they seemed unable to understand required as much attention as any other sort of property, and demanded as good and as responsible an agent with whom to deal. He concluded by promising that every author on his list would be allowed proper facilities for examining and verifying the accounts.

A paper was then read upon syndicate publishing, by Mr. Morris Colles, honorary secretary of the Authors' Syndicate, established in connexion with the Society of Authors, with Messrs. Walter Besant, Hall Caine, Jerome K. Jerome, and James Payn as an advising committee. Mr. Colles explained the principles of the syndicating of literary material, and pointed out that there was no limit whatever to the possible development of the work of such a syndicate, or to the amount of business it might transact. But it was necessary, before work could be successfully syndicated, that it should be either from the pen of a popular author, or be very strong work, or both. A limited appearance in this manner might sometimes be arranged for where the author was a comparative beginner, but in syndicating, as in all other forms of publishing, the rich rewards would remain for those who gained the public ear. With regard to his second point, he reminded his hearers that in America as much as in England millions of new readers had of late sprung up requiring to be instructed and amused, and he strongly denounced the idea that they would read any rubbish that is offered to them, and that they required to be written down to. This was well shown by the fact that though an enormous number of persons were willing to write from the popular point of view, the kind of strong, terse work demanded by those editors who depended upon syndicates for their material was not forthcoming.

A brief discussion ensued upon the opening paper, in which Mr. Charles Dudley Warner, Mr. Walter Besant, General McClurg, and Mrs. Catherwood, among others, took part. No formal resolutions were put to the meeting, as no exception was taken to the sentiments of the speakers. The result of this session of the Authors' Congress went to prove that in the general opinion of the members of the Congress a demand by authors for a definite conclusion upon the question of an equitable division of profits was to be expected, and that their determination not to be made liable for charges, where no means of verifying them were forthcoming, was only reasonable.

S. SQUIRE SPRIGGE.

#### SALE.

In the sale by Messrs. Sotheby, Wilkinson & Hodge at their rooms in Wellington Street, on July 27th and three following days, were offered a portion of the library of Bishop Stortford School, the library of a Church dignitary, the library of the late Dr. B. Nicholson, and a portion of the choice library and collection of autographs of the late F. W. H. Cavendish. The following were the articles most eagerly contested for: *Chronicles of Englonde*, printed at St. Albans in 1483, although very imperfect, 220l. *New Testament by Coverdale*, printed in 1538 by Nicolson, wanting two leaves, 25l. *Wilkins's Concilia*, 18l. 5s. *Tennyson's In Memoriam*, first edition, 4l. 12s. 6d. *Ruskin's Modern Painters*, 13l. 5s.; *Stones of Venice and Seven Lamps of Architecture*, 13l. *Paradise Lost*, first edition, with seventh title, 8l. 5s. *English Dialect Society's Publications*, 7l. 15s. *Ballad Society's Publications*, 6l. *Southey's Miscellanea Poetica*, autograph MS., and seven other of Southey's Autograph MSS., 20l. 4s. *Camden Society's Publications*, 15l. 15s. *Laborde's Choix de Chansons*, 67l. *Campbell's Poetical Works*, illustrated, 48l. *Caricatures by Woodward and Rowlandson*, 10l. 10s. *Caricature Magazine*, 22l. 10s. *Bun-*

*bury's Caricatures*, 47l. *Baily's Magazine of Sports and Pastimes*, 26l. *Horre B. Mariæ Virginis*, two editions, 32l. 10s. *Cicero's Cato Major*, printed by B. Franklin, 49l. *The Play of Sir John Oldcastle*, 36l. *Hansard's Parliamentary Debates*, 68l. *Gould's Birds of Asia*, 39l. *Acuna, Descubrimiento del Rio de las Amazonas*, 12l. 12s. *Badminton Library of Sports and Pastimes*, large paper (wanting the rare volume on Hunting), 66l. 16s. *Blake's Drawings in Indian Ink of Burying Narcissa and Waters of Babylon*, 10l. *Lord Byron's Portable Mahogany Writing-table*, 11l. *Drawings of Stained Glass*, 68l. *Kelmscott Press Publications (Caxton, Troy, and Reynarde the Foxe)* on vellum, 45l. 10s. *Garrick's Life*, by P. Fitzgerald, illustrated, 42l. *Columna, Historia Troyana*, MS., 18l. 10s. *Allot's England's Parnassus*, last leaf of tables facsimiled, 10l. 15s. *Milton's Poems*, first collective edition, 19l. *Shakspeare's Plays*, second folio edition, imperfect, 20l. *Blake's Songs of Innocence*, 49l. 10s. *Horre B. Mariæ*, MS. on vellum, 56l. *Autograph Letters of Poets, Artists, &c.*, 10l. 10s. *Combe's Tours of Dr. Syntax, Dances of Life and Death, and Johnny Quee Genus*, 17l. 7s. 6d. *Augustinus de Vita Christiana*, printed circa 1465 by Fust and Schoiffer, 20l. *Higden's Polycricon*, printed by Treveris, 16l. *Sporting Magazine*, 1793-1834, 66l.

#### DOWNER "EX ASSENSU PATRIS."

Lincoln's Inn, August 1, 1893.

In the *Athenæum* for July 29th (p. 158) there is an account—highly interesting because taken from a contemporary record—of the endowment of a bride by the bridegroom at the church door, by mere word of mouth, with a third part of his father's lands. This is an instance of the species of dower abolished by 3 & 4 Will. IV. c. 105, s. 13, but well known to legal students, called "dower *ex assensu patris*," which is thus described in Littleton (Book I. c. 5, s. 40):—

"Dowment by assent of the father is, where the father is seised of tenements in fee, and his sonne and heire apparent, when he is married, endoweth his wife at the monastery or church doore, of parcel of his father's lands or tenements with the assent of his father, and assigns the quantity and parcels. In this case after the death of the son, the wife shall enter into the same parcell without the assignment of any. But it hath been said in this case, that it behooveth (*il coivent a*) the wife to have a deed of the father to prove his assent and consent to this endowment."

It will be observed that the last sentence advises the wife to have "a deed of the father" as evidence of his assent, but it is clear from the preceding sentences that the actual assignment of dower was complete without any deed at all.

ALMARIC RUMSEY.

#### EVOLUTIONARY ETHICS.

Fairfield, Pewsey, Wilts, July, 1893.

If it is not too great a breach of your rules, will you allow me space for some remarks suggested by the review of Prof. Huxley's lecture on 'Evolution and Ethics,' contained in your issue of the 22nd inst.?

The incongruity between note 19 of the series appended to the lecture, and a leading doctrine contained in the lecture itself, is rightly pointed out by your reviewer. In the lecture Prof. Huxley says:—

"The practice of that which is ethically best—that we call goodness or virtue—involves a course of conduct which, in all respects, is opposed to that which leads to success in the cosmic struggle for existence. In place of ruthless self-assertion it demands self-restraint."—P. 33.

But in note 19 he admits that, "strictly speaking [why not rightly speaking?], social life and the ethical process, in virtue of which it advances towards perfection, are part and parcel of the general process of evolution, just as the gregarious habit of innumerable plants and animals, which has been of immense advantage to them, is so."

I do not see how the original assertion can survive after this admission has been made. Practically the last cancels the first. If the ethical process is a part of the process of evolution or cosmic process, then how can the two be put in opposition? Prof. Huxley says:—

"The struggle for existence, which has done such admirable work in cosmic nature, must, it appears [according to the view he opposes], be equally beneficent in the ethical sphere. Yet, if that which I have insisted upon is true; if the cosmic process has no sort of relation to moral ends; if the imitation of it by man is inconsistent with the first principles of ethics; what becomes of this surprising theory?"—P. 34.

But when we find that the hypothetical statement, "if the cosmic process has no sort of relation to moral ends," is followed by the positive statement that "the cosmic process" has "a sort of relation to moral ends," we may ask, "what becomes of this surprising" criticism? Obviously, indeed, Prof. Huxley cannot avoid admitting that the ethical process, and, by implication, the ethical man, are products of the cosmic process. For if the ethical man is not a product of the cosmic process, what is he a product of?

The view of which Prof. Huxley admits the truth in note 19 is the view which I have perpetually enunciated: the difference being that instead of relegating it to an obscure note, I have made it a conspicuous component of the text. As far back as 1850, when I did not yet recognize evolution as a process co-extensive with the cosmos, but only as a process exhibited in man and in society, I contended that social progress is a result of "the ethical process," saying that

"the ultimate man will be one whose private requirements coincide with public ones. He will be that manner of man who, in spontaneously fulfilling his own nature, incidentally performs the functions of a social unit; and yet is only enabled so to fulfil his own nature, by all others doing the like."—'Social Statics,' 'General Considerations.'

And from that time onwards I have, in various ways, insisted upon this truth. In a chapter of the 'Ethics' entitled "Altruism *versus* Egoism," it is contended that from the dawn of life altruism of a kind (parental altruism) has been as essential as egoism; and that in the associated state the function of altruism becomes wider, and the importance of it greater, in proportion as the civilization becomes higher. Moreover, I have said that

"from the laws of life it must be concluded that unceasing social discipline will so mould human nature, that eventually sympathetic pleasures will be spontaneously pursued to the fullest extent advantageous to each and all."—'Ethics,' § 95.

"With the highest type of human life, there will come also a state in which egoism and altruism are so conciliated that the one merges in the other."—*Ib.*, appended chapter to part i.

Everywhere it is asserted that the process of adaptation (which, in its direct and indirect forms, is a part of the cosmic process) must continuously tend (under peaceful conditions) to produce a type of society and a type of individual in which "the instincts of savagery in civilized men" will be not only "curbed," but repressed. And I believe that in few, if any, writings will be found as unceasing a denunciation of that brute form of the struggle for existence which has been going on between societies, and which, though in early times a cause of progress, is now becoming a cause of retrogression. No one has so often insisted that "the ethical process" is hindered by the cowardly conquests of bullet and shell over arrow and assegai, which demoralize the one side while slaughtering the other.

And here, while referring to the rebarbarizing effects of the struggle for existence carried on by brute force, let me say that I am glad to have Prof. Huxley's endorsement of the proposition that the survival of the fittest is not always the survival of the best. Twenty years ago, in an essay entitled 'Mr. Martineau on

Evolution,' I pointed out that "the fittest" throughout a wide range of cases—perhaps the widest range—are not the "best"; and said that I had chosen the expression "survival of the fittest" rather than survival of the best because the latter phrase did not cover the facts.

Chiefly, however, I wish to point out the radical misconceptions which are current concerning that form of evolutionary ethics with which I am identified. In the preface to 'The Data of Ethics,' when first published separately, I remarked that by treating the whole subject in parts, which would by many be read as though they were wholes, I had "given abundant opportunity for misrepresentation." The opportunity has not been lost. The division treating of "Justice" has been habitually spoken of as though nothing more was intended to be said; and this notwithstanding warnings which the division itself contains, as in § 257, and again in § 270; where it is said that "other injunctions which ethics has to utter do not here concern us.....there are the demands and restraints included under Negative Beneficence and Positive Beneficence, to be hereafter treated of." Even if considered apart, however, the doctrine set forth in this division has no such interpretation as that perversely put upon it. It is represented as nothing but an assertion of the claims of the individual to what benefits he can gain in the struggle for existence; whereas it is in far larger measure a specification of the equitable limits to his activities, and of the restraints which must be imposed on him. I am not aware that any one has more emphatically asserted that society in its corporate capacity must exercise a rigorous control over its individual members, to the extent needful for preventing trespasses one upon another. No one has more frequently or strongly denounced governments for the laxity with which they fulfil this duty. So far from being, as some have alleged, an advocacy of the claims of the strong against the weak, it is much more an insistence that the weak shall be guarded against the strong, so that they may suffer no greater evils than their relative weakness itself involves. And no one has more vehemently condemned that "miserable *laissez-faire* which calmly looks on while men ruin themselves in trying to enforce by law their equitable claims" ('Ethics,' § 271).

Now that the remaining parts, treating of Beneficence, have been added to the rest, the perverse misinterpretation continues in face of direct disproofs. At the very outset of the 'Ethics' it is said:—

"There remains a further advance not yet even hinted. For beyond so behaving that each achieves his ends without preventing others from achieving their ends, the members of a society may give mutual help in the achievement of ends."—§ 6.

And in a subsequent chapter it is said that "the limit of evolution of conduct is consequently not reached until, beyond avoidance of direct and indirect injuries to others, there are spontaneous efforts to further the welfare of others." "It may be shown that the form of nature which thus to justice adds beneficence, is one which adaptation to the social state produces."—§ 54.

These are texts which in parts v. and vi., dealing with Beneficence, Negative and Positive, are fully expanded. Having first distinguished between "kinds of altruism," and contended that the kind we call justice has to be enforced by the incorporated society, the State, while the kind we call beneficence must be left to individuals, and after pointing out the grave evils which result if this distinction is not maintained, I have described in detail the limits to men's actions which negative beneficence enjoins. There come two chapters, entitled "Restraints on Free Competition" and "Restraints on Free Contract," severally indicating various cases in which the restraints imposed by law must be supplemented by self-restraints, and instancing one of the excesses committed under free competition as

amounting to "commercial murder." Chapters enjoining further self-restraints for the benefit of others are followed, in the division on Positive Beneficence, by chapters enjoining efforts on their behalf, and the duty which falls on the superior of mitigating the evils which the inferior have to bear. After dealing, in a chapter on "Relief of the Poor," with the evils often caused by attempts to diminish distress, it is contended that philanthropic duty should be performed not by proxy, but directly; and that each person of means ought to see to the welfare of the particular cluster of inferiors with whom his circumstances put him in relation. The general nature of the doctrine set forth may be inferred from two sentences in the closing chapter:—

"The highest beneficence is that which is not only prepared, if need be, to sacrifice egoistic pleasures, but is also prepared, if need be, to sacrifice altruistic pleasures."—§ 474.

And then, speaking of the natures which "the ethical process" is in course of producing, it is said that

"in such natures a large part of the mental life must result from participation in the mental lives of others."—§ 475.

I do not see how there could be expressed ideas more diametrically opposed to that brutal individualism which some persons ascribe to me.

It remains only to say that Prof. Huxley's attack upon the doctrines of Ravachol & Co. has my hearty approval, though I do not quite see the need for it. Evidently it is intended for the extreme anarchists; or, at least, I know of no others against whom his arguments tell. It has been absurdly supposed that his lecture was, in part, an indirect criticism upon theories held by me. But this cannot be. It is scarcely supposable that he deliberately undertook to teach me my own doctrines, enunciated some of them forty-odd years ago. Passing over the historical and metaphysical parts of his lecture, his theses are those for which I have always contended. We agree that the process of evolution must reach a limit, after which a reverse change must begin ('First Principles,' chaps. "Equilibration" and "Dissolution"). We agree that the survival of the fittest is often not survival of the best. We agree in denouncing the brutal form of the struggle for existence. We agree that the ethical process is a part of the process of evolution. We agree that the struggle for life needs to be qualified when the gregarious state is entered, and that among gregarious creatures lower than man a rudiment of the ethical check is visible. We agree that among men the ethical check, becoming more and more peremptory, has to be enforced by the society in its corporate capacity, the State. We agree that beyond that qualification of the struggle for life which consists in restricting the activities of each so that he may not trench upon the spheres for the like activities of others, which we call justice, there needs that further qualification which we call beneficence; and we differ only respecting the agency by which the beneficence should be exercised. We agree in emphasizing, as a duty, the effort to mitigate the evils which the struggle for existence in the social state entails; and how complete is this agreement may be seen on observing that the sentiment contained in Prof. Huxley's closing lines is identical with the sentiment contained in the last paragraph of the 'Principles of Ethics.' Obviously, then, it is impossible that Prof. Huxley can have meant to place the ethical views he holds in opposition to the ethical views I hold; and it is the more obviously impossible because, for a fortnight before his lecture, Prof. Huxley had in his hands the volumes containing the above quotations, along with multitudinous passages of kindred meanings. But as this erroneous belief is prevalent, it seems needful for me to dissipate it. Hence this letter.

HERBERT SPENCER.

### Literary Gossip.

MR. EDMUND GOSSE is preparing for Messrs. Bentley a new edition of Hazlitt's 'Conversations with Northcote,' which it is hoped will appear in October next. To it will be prefixed a portrait of Northcote, from the fine mezzotint of S. W. Reynolds.

MR. CHURTON COLLINS is at work upon a volume to be entitled 'Sophocles and Shakespeare: an Essay in Comparative Criticism,' which will eventually be published by Messrs. Macmillan & Co.

PROF. LAUGHTON will edit for the Navy Records Society the official documents relating to the fleet commanded by Lord Howard of Effingham in 1587-8. This will be the society's first publication, and will be followed by Lord Hood's letters from the West Indies in 1781-2, edited by Mr. Hannay, and by the memoir of Capt. Stephen Martin, written by his son, Stephen Martin-Leake, Garter King of Arms, which will be edited by Mr. Clements Markham.

DR. BUDGE's colleagues have subscribed the amount, 50*l.*, in which he was cast at the recent trial, but there remain his own costs and those of Mr. Rassam, which amount to something like 1,000*l.*, and which Dr. Budge has to pay. As he is not in a position to meet this heavy demand, a fund is being raised by his friends to assist him. Mr. Hilton Price has undertaken to act as treasurer, and will be happy to receive donations, which may either be sent to him direct or be paid to Messrs. Child & Co., 1, Fleet Street, for the "Budge Fund." Mr. Walter Morrison has promised 100*l.*; Sir John Evans, 50*l.*; Mr. Cecil Torr, 50*l.*; and Mr. E. A. Bond, 20*l.*

MRS. W. K. CLIFFORD is going to contribute a new story to the *Illustrated London News*. It will not begin to appear before the early summer of next year, instead of immediately as some newspapers have announced. 'Aunt Anne' is to be published in French in the *Débats*. A German edition of that novel has been out for some time.

DR. JOSEPH JACKSON HOWARD, assisted by Mr. Frederick Arthur Crisp, is preparing for the press a work called 'Visitation of England and Wales.' It consists of a large portion of Dr. Howard's collections illustrating the last three generations of families in England and Wales, embodying information that in a few years' time would be unattainable.

MR. A. R. BRAMSTON and Mr. A. C. Leroy, authors of 'Historic Winchester,' are going to issue 'A City of Memories,' another monograph on the old town, with a preface by the bishop of the diocese, and etchings and illustrations by Mr. W. B. Roberts.

THE fifteenth annual congress of the International Literary and Artistic Association will be held at Barcelona from the 23rd to the 30th of September. The programme covers a wide field, beginning with a paper on translation and ending with a study on Catalan literature. As upwards of twelve papers are promised, the time of the Congress will be fully occupied.

MR. J. P. EARWAKER has in the press a history of the interesting old church of St. Mary, Chester. The ancient



edifice contains many objects of attraction to antiquaries.

The unabridged translation of the 'Pentamerone,' by the late Sir Richard Burton, which Messrs. Henry & Co. have in the press, will be issued in a limited edition to subscribers only.

THE meeting of the Library Association, which begins on the 5th of next month, promises to be of more than usual interest.

At Southampton on Saturday last a new free library was opened by the Dean of Winchester, and the foundation stone of one for Southwark was laid on Monday last, the ceremony being performed by Mr. R. K. Causton, M.P. Hampstead is to have five free libraries, one central and four branches.

DR. LIEBERMANN, of Berlin, is now visiting English libraries, including cathedral and private libraries, for the purpose of bringing out a critical edition of the Anglo-Saxon laws.

THE Rev. F. H. Chase is preparing a work on the old Syriac element in the "Western" text of the Gospels, as a companion to the treatise on the Codex Bezae of the Acts of the Apostles which has lately been published for him by Messrs. Macmillan & Co.

THE results of the L.L.A. examination 1893 at St. Andrews, which was held in June at forty-five centres, have been issued, and it appears that 775 candidates entered for examination this year, as compared with 699 in 1892, and 636 in 1891. 1,335 papers were sent in; passes were obtained in 751 instances, and honours in 214.

A work entitled 'The Invaders of Great Britain,' by Mr. Preston Weir, will shortly be published by Messrs. J. Baker & Son. It goes down to the Norman invasion.

MR. ALBERT SUTTON, of Manchester, has in the press a catalogue of books especially devoted to literature of Lancashire and Cheshire interest. It is entitled 'Bibliotheca Lancastriensis.'

AFTER the service in the chapel of St. John's College, Cambridge, on the occasion of Mr. Darbishire's decease, a meeting of philologists was held, at which it was resolved to collect and publish his philological writings.

DR. H. GROSS, rabbi at Augsburg, Bavaria, has in the press a French book on French geographical names used in rabbinical documents of the twelfth and thirteenth centuries, written with Hebrew characters.

SAMARITAN is rather a neglected language. Although its literature is limited, and comparatively not old (it scarcely began in the fifth century A.D.), the Targum on the Pentateuch, as well as the liturgical texts, is important for Aramaic vocabularies. It will, therefore, be gratifying to Semitic scholars to learn that Mr. A. E. Cowley, of Trinity College, Oxford, has undertaken the compilation of a 'Corpus Liturgicum Samaritanum' for the Delegates of the Clarendon Press, with an English translation and prolegomena. The author has spared no pains for his work, for which he has made use of the MSS. of the British Museum, of the Bodleian Library, and those in the possession of the Earl of Crawford. Padre Bollig, one of the Prefetti of the Vatican Library, has put at his disposal a copy of the important MS. in the Vatican Library which contains the Common Prayer. The Berlin

MSS. were also examined by Mr. Cowley; and we hope that Prof. Ad. Merx, of Heidelberg, who has lately acquired a set of Samaritan liturgical MSS., will assist him to make his edition as complete as possible. We should advise Mr. Cowley to give also a complete vocabulary of words occurring in these liturgies.

M. J. DERENBOURG'S 'Histoire de la Palestine depuis Cyrus jusqu'à Adrien' (Paris, 1867), having been out of print for some time, will reappear by photographic process, with many additions and corrections, necessitated by new documents which have turned up since 1867. M. Derenbourg's book is decidedly valuable from the point of view of Talmudic items, of which he has made use exhaustively and in a sober spirit. The first edition being without an index, the author will supply one for the new edition, and those who possess the first edition will be able to buy the additions, corrections, and the index, without the photographic reproduction of the volume.

THE Parliamentary Papers this week include the Annual Report of the Deputy Keeper of the Public Records (2d.); National Portrait Gallery, Report (1d.); Minute modifying certain Provisions of the Evening Continuation School Code, 1893 (1d.); Education, England and Wales, Report of the Committee of Council (3d.), and General Reports for several of the English Divisions (1d. and 2d. each), General Report for Wales (3d.), and General Reports for three Scotch Divisions (3d. each).

## SCIENCE

*The Romance of Engineering.* By Henry Frith. (Ward, Lock & Co.)

MANY years ago Dr. Smiles, in his 'Lives of the Engineers,' inaugurated the class of literature to which this book belongs. He contrasted the tedious locomotion of former times with the rapid means of transit of the present day, and combined anecdotes with descriptions of works to such an extent that some of his severer critics affirmed that he dealt more with romance than with reality. The present book, following very closely the same lines as Dr. Smiles's 'Lives,' will, on account of its title, be secure from any similar criticism; but both its contents and its illustrations remind us forcibly of the earlier and more elaborate work. Mr. Frith has compressed his materials into a more handy and compendious form than the three handsome volumes of his predecessor, whilst presenting a similar wealth of illustrations, which form an indispensable adjunct to a book of this kind, appealing to a class of readers desiring to be interested rather than instructed. This volume, moreover, whilst recounting many of the incidents so graphically described by Dr. Smiles, brings the history of the marvels of engineering up to the present time, and touches upon a few of the most recent exploits of engineers, some of which would have been deemed almost impracticable at the time of the publication of 'Lives of the Engineers,' for instance, the Severn Tunnel, the St. Gothard Railway, and the Brooklyn Bridge. We need not

pause here to recall the careers of such well-known characters as Edwards, the bridge builder, and Metcalf, the blind road-maker, nor need we dwell upon the exploits of Smeaton, the builder of the Eddystone Lighthouse; of Telford, the engineer of the Menai Suspension Bridge, the Caledonian Canal, and many other works; or the energy of the Duke of Bridgewater and his engineer, James Brindley, who developed the canal system of England, to which brief references are made in this book. The achievements of these men, as well as the development of the railway system, are familiar to all readers of the earlier annals of engineering; and though these records find an appropriate place in this book, the chief interest attaches to the latest engineering triumphs.

The author divides his subject into four parts, the Romance of the Highway, the Romance of the Water-way, the Romance of the Railway, and the Romance of the Subway being separately considered. The first division deals mainly with roads, bridges, and modes of locomotion, the only large work of our day referred to being the Brooklyn Bridge, of which a short popular sketch is given; for the Forth Bridge, though appearing on the cover, is neither illustrated nor described in the book. The "Romance of the Water-way" is not confined within the strict limits of canals and rivers, but embraces the drainage of the fens, the early embankments along the estuary of the Thames, and ancient and modern works for the supply of water to towns. In this section recent works are represented by the Suez, Panama, and Manchester ship canals and the Vyrnwy water supply. The history of the Suez Canal and its success are well known, but its story is retold in a chatty manner. The Panama Canal and its failure are more briefly described; but the author was not aware when he wrote its history that of the millions sunk in the attempt to join the Atlantic and the Pacific, a large proportion never found its way to the works, and that the incompleteness of the canal is quite as much due to the extortions of financiers as to the climate, the river Chagres, and the treacherous nature of the soil. The success of the Suez Canal blinded M. de Lesseps to the difficulties of the Panama site, and led him to embark upon the scheme of a level canal; but there appear to be no insuperable obstacles to the accomplishment of a canal surmounting the differences of level by means of locks, so as to avoid excessive depths of cutting in slippery clay. A longer notice is naturally accorded to the Manchester Ship Canal, as being a very large English work approaching its completion, and reference is made to the extensive employment of steam navvies to save manual labour, and also to the additions to the original capital which have been found necessary, increasing the outlay from about eight and a half to nearly fifteen million pounds. This increase in the expenditure has not materially impeded the progress of the canal, owing to the determination of Manchester and the surrounding districts to obtain access to the sea; but it will check the promotion of other schemes for extending inland navigation in England. The supply of Liverpool with water from the

Welsh hills; the submergence of a valley and the site of a village for that purpose, seventy-seven miles distant from Liverpool, by the erection of the first high reservoir dam of masonry in Great Britain, damming up the river Vyrnwy and forming a most picturesque artificial lake; and the conveyance of the supply by a conduit which pierces hills, traverses valleys, and dips under the river Mersey, afford elements of romance which the author has naturally availed himself of. Instead, however, of the late Mr. Bateman, he should have mentioned Mr. Hawksley as the engineer who designed the works.

The "Romance of the Railway" naturally deals with many well-known incidents in the early history of railway enterprise; and George and Robert Stephenson with "Puffing Billy" and "The Rocket" locomotives, I. K. Brunel, and George Hudson, the railway king, are familiar names in connexion with that period; but the narrative is interspersed with several amusing anecdotes. The descriptions, however, of railway signals and the railway clearing-house are connected with a later phase of railway development; whilst the alteration of the broad gauge of the Great Western into the standard gauge, in 1892, is one of the latest notable incidents in the history of the English railway system, and marks the final close of the battle of the gauges as far as Great Britain is concerned.

The subway is a natural field for exciting incidents, especially as mining, with its accidents and escapes, is included within the scope of this section of the book. The more recent works referred to, under the heading of the "Romance of the Subway," comprise the Mont Cenis and St. Gothard Tunnels, the Severn Tunnel, and the City and South London Railway. The piercing of the apparently impassable barriers of the Alps, and the passage of trains through the solitudes of remote mountain valleys, seem to have an intimate connexion with romance; whilst the formation of a tunnel under the Severn, at a place where its width at high tide exceeds 2½ miles, equalled the Alpine tunnels in boldness of design; and though the surroundings of the tunnel are devoid of the romantic features of Switzerland, the execution of the works was accompanied by some remarkable incidents. The flooding of the tunnel by a land spring, and not by the river itself; the closing of a door in the flooded heading by a diver, cut off from all communication with the outer world, carrying his own supply of air, and groping his way under water in the dark across obstructing *débris*; and the rescue of imprisoned workmen by the launching of a boat lowered down one of the shafts on the subterranean waters which had flowed into the tunnel from the approaches, owing to an unusually high tide, throw a halo of real heroism over this work. There appears to be little connexion between the Underground Railway and romance; but the author traces in the deposits of the Thames disclosed by the excavations for the railway, indications that at a remote period England was connected with the continent of Europe, and that the Thames was merely a tributary of the Rhine. A brief reference to the method of constructing the South London Railway concludes the volume. The illustrations and

anecdotes freely scattered throughout the book will, doubtless, induce many persons to enter upon its perusal who would not care for more elaborate descriptions of engineering works, and thus lead them to acquire a slight idea of some features of engineering undertakings viewed in their romantic aspects, which is the object the book aims at accomplishing.

#### ASTRONOMICAL NOTES.

We have again to mention the discovery of two small planets: the first by M. Borrelly at Marseilles on the 4th ult., and the second by M. Charlois at Nice on the 16th. The latter, having been announced first, is provisionally called Planet AD 1893, whilst the former is AE of the present year.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for June. Besides accounts of the solar eclipse of April 16th, which was well seen as a partial eclipse in Italy, and of Prof. Tacchini's observations of the heliographical latitudes of the solar spots and protuberances during that month, it contains an interesting paper by M. Belopolsky on the changes in the appearance of the spectrum of  $\beta$  Lyrae observed at Pulkowa.

We learn from the current number of the *Observatory* that the new 28-inch object-glass at Greenwich was successfully mounted on the 27th ult., and that it was tested on a star with results which promise well for its performance when finally adjusted.

Mr. A. D. Risteen, of Hartford, Conn., U.S., has communicated a paper to No. 298 of the *Astronomical Journal* on the sun's motion through space, treating the subject in a different manner from that adopted in previous discussions, which are founded on the observed proper motions of the stars. The present is based on the motions of forty-two stars in the line of sight as spectroscopically determined by Dr. Vogel at the Potsdam Observatory, and the method is one undoubtedly well worthy of application, if only as a check upon the other, and will be capable of improvement when the materials on which it is founded can be enlarged by the satisfactory observation of a larger number of stars in this way. The result at which Mr. Risteen has arrived by this preliminary investigation is that the sun is moving, with a velocity of about 10.9 English miles per second, towards a point in the heavens in the northern part of the constellation Boötes, of which the approximate R.A. is 218° and N.P.D. 45°. As most previous results place the apex of the solar motion in or near the constellation Hercules, this first application of the new method may be considered in satisfactory agreement therewith, and as confirming the reality and general direction of the sun's motion.

Another investigation on the principle of proper motions has recently been published by Dr. H. Kobold, of Strasbourg, in Nos. 3163-4 of the *Astronomische Nachrichten*, founded on the motions of 3,268 stars given in the Auwers-Bradley Catalogue. The result of this locates the apex of the solar way in the constellation Ophiuchus, and nearly in the celestial equator, much further to the south, therefore, than those of previous investigations.

#### GEOGRAPHICAL NOTES.

DR. HANN, in the *Zeitschrift für Erdkunde*, furnishes most welcome data on the climate of Quito. The observations were made at intervals between 1871 and 1881 by German Jesuits. The mean temperature of the year is 56° F., the difference between the extreme months only amounting to 1° 08'. At six in the morning the thermometer stands at 50°; by two in the afternoon it rises to 64°. The rainfall amounts to 43 in. Rain falls on 158 days, and on two days out of every three the sky is clouded. Dr.

Hann is of opinion that Quito really does enjoy its proverbial "perpetual spring," although not the spring of our poets, but that of stern reality.

The Comissão de Cartographia of Lisbon sends us two new charts, both from recent surveys by Lieut. J. D. Leotte do Rego, one of the Quelimane Bar, the other of the Lower Makuse river.

*Nineteen Charts of the Isle of Wight and Solent Tides from Portland Bill to the Owers*, by Messrs. West and Collins, of the Royal Victoria Yacht Club (Potter), will be a useful little work not only to the yachtsmen for whom it is primarily intended, but also to the numerous visitors to the south coast who at this season of the year hire a small boat and venture out for a day's sail. The charts are well and carefully drawn; and though, as the compilers modestly say, it can "scarcely be hoped that all the arrows—more than 1,300—have been placed without error," such possible errors are certainly few and of little importance. What is shown with clearness and reasonable accuracy is the extreme intricacy of the tidal currents in the Solent and the approaches to Spithead.

It is useless to praise the eleventh edition of Kiepert's *Atlas Antiquus*, of which Messrs. Williams & Norgate are the English publishers. The excellent choice of the twelve maps, their careful execution and exceeding accuracy, render them indispensable to schools.

Our Foreign Office has been accommodating in recent African boundary disputes. The Germans are to have the whole of Kimangalia to the north-east of Kilimanjaro. As the direct road from Taveta to the interior and round the northern base of Kilimanjaro passes through this district, the Germans will thus have the power to interfere vexatiously with the trade of the place mentioned. On the Upper Zambezi a similar concession has been made to the Portuguese, who are to have the whole of the right bank of that river, although it was originally agreed upon that both banks should belong to England as far as the river flowed through the country of the Barotse.

#### Science Gossip.

THE death is announced of Mr. George W. Shrubsole, a Chester geologist and antiquary. He was greatly interested in the Roman antiquities at Chester, and was a frequent lecturer on geology and kindred subjects.

THE death is also announced of Miss Anne Pratt, who many years ago wrote for the Society for Promoting Christian Knowledge 'The Flowering Plants and Ferns of Great Britain,' accompanied by a series of coloured plates of a popular character.

A CORRESPONDENT writes:—

"Mr. Avinash Kaviratna is continuing his valuable translations of Sanskrit medical texts. The fifth fasciculus of 'Charaka' has been issued, and the sixth is announced as ready for publication. The translator, who is himself a medical man, thinks that these medical treatises have not only an historical interest, but may even now yield valuable practical results in the treatment of disease, particularly in the East. Nor does he admit that the ancient medical science of India was purely empirical, or more empirical than that of Europe. The law that bitters cure fever was discovered in the West as well as in the East by the same empirical or inductive process. He admits that in the preparation of medicines European art may have been more effective than that of India, and that the chemical process of extracting the active principles of drugs has been brought to greater perfection in Europe. But then, as Mr. Avinash Kaviratna remarks, the causes of disease are so subtle, and the manner in which drugs act is so mysterious, that it would seem presumptuous to say that there is only one effective method of extracting the curative elements of drugs, and that here too the empirical or experimental method only can finally decide. As Mr. Avinash Kaviratna publishes these translations at his own expense, it is to be wished that their sale in Europe may encourage him to con-

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time his useful undertaking. A complete translation of 'Saratā' and 'Charaka' ought to have a place in every medical library."

## FINE ARTS

*Italian Painters: Critical Studies of their Works.* By G. Morelli. Illustrated. (Murray.)

THIS large volume is really a review of the catalogues of the Borghese and Doria-Pamfili Galleries. A characteristic specimen of the author's polemics, attacking everybody who will not accept his arguments, it is more amusing than his previous books, because it is more spirited, not to say more audacious. The same contempt for the opinions of others, the same boastfulness, run through his remarks. "To err is human; to forgive divine," but in the author of 'Italian Painters' there is no sign of either. He never erred and he never forgave, though he could commiserate the weakness and ignorance that he imputed to others, without a doubt of his own penetration, knowledge, and accomplishments. No doubt he attacked catalogues which had not been revised in the light of modern knowledge and in accordance with those opportunities modern travel has afforded, and was able to point out a good many mistakes in them; but it is worthy of note that his claims to something like infallibility have not been generally admitted except by those who, like himself, have not been trained in the practice of art. It is of no use saying, as the introduction to this volume says, that successive Directors of our National Gallery "set the highest value on his knowledge and critical judgment, and were ever ready to profit by his advice." For that matter, we should have listened to the dogmatic Senator of Italy with attention, which would be, however, quite another thing from accepting his opinions as undoubtedly true.

It is a characteristic tenet of *cognoscenti* like Signor Morelli that a single test is sufficient in their eyes to ascertain the correctness of the ascription of any picture to any given artist, and, having constructed this test to their own satisfaction, nothing is more common than to find them refusing to credit every name and picture which they (from any cause whatever) cannot make fit to it. Artists know better than this, and, judging upon technical grounds and from understanding of "hands," methods, and moods, trace the history of qualities they admire while they analyze their sources in the known careers, studies, and opportunities of the men whose works they are studying. The methods of synthesis and analysis were not invented by our author, although, to read the praises lavished upon him and his criticism, one would suppose that they were unknown until he expounded them. For instance, we are told in this volume, as if it were a new thing, that Signor Morelli paid careful attention to the original drawings and sketches of various artists, in order to use the information thus obtained as the best means of identifying the authors of pictures which have been "restored" out of recognition. Is it possible that Sir Henry Layard can imagine that this had never been done before,

or fail to see that, even if the method were original and infallible, its employment only removes the difficulties of a decision one step further back? for the critic will, sooner or later, be called upon to decide upon the genuineness of the drawings and sketches themselves.

The method of analysis that Signor Morelli's admirers suppose he devised has been in vogue since criticism, in the modern sense of the term, began to exist. Of course it is not necessary, though Sir Henry appears to believe it, to regard what one may call the idiosyncrasies of draughtsmanship as conclusive indications of the characteristic handling of every painter. The mode of delineating, and, in a less degree, of depicting, an eye, an ear, a finger, or a toe, is peculiar with every real painter, and must be recognized by every real critic; in fact, such idiosyncrasies cannot but more or less influence the aspect of each picture which is brought for judgment. To look at them is almost a matter of instinct with an artist when he plays the critic. But they are to be considered in relation to other circumstances. Therefore we decline to accept the boastful claim his friends advance for Signor Morelli to be "the greatest connoisseur and critic of Italian art of his, or, indeed, of any other time," and every reader of the too generous and affectionate introduction to this volume cannot but regret that a claim so preposterous should have been made on behalf of the deceased author, to the eventual injury of his reputation. Whether Dr. Bode was lucky in escaping the completion of an additional volume of criticisms of drawings and sketches with which Signor Morelli, we are here told, intended to extinguish the Berlin specialist, is more than we can say. "Death," kinder to the German *savant* than to the Italian Senator, "prevented the execution" of the design.

Much as we deprecate excessive eulogies of the deceased critic, we are able to agree with one or two of those hypotheses on which he prided himself (he had so many opinions, and retracted so few, that some of them might well be correct), and we do so with the greater readiness because, long before he had published his opinions, we had concluded against the common opinion of the so-called 'Raphael's Sketch-Book' in the Venetian Academy. We were, and are, by no means certain that the ascription of these drawings to Pinturicchio was right; Signor Morelli was, as usual, certain of it, but we did not think even the best of the sketches good enough for Pinturicchio, much less for Raphael. Signor Morelli found evidence which, he thought, proved that some of these sketches were studies for existing works by Pinturicchio, executed when Raphael was an infant. It is possible, but when the subject was fresh we thought that some, or most, of these sketches were from Pinturicchio's pictures, not made for them. Again, we do not believe that the 'Reading Magdalen' at Dresden, one of the prettiest *genre* pictures in the world, is by Correggio; but it did not need the assertions of Signor Morelli to show that the handling and surface, to say nothing of the sentiment and, above all, the expression of this figure, are not Correggio's. In cases of this sort, though not in this one,

it often happens that ascriptions of pictures are habitually accepted without inquiry, simply because no one has challenged them. Again, our author may be, and most probably was, right about the Gianpietrino, No. 456 in the Borghese Gallery, comprising a Madonna reminiscent of Leonardo and Il Sodoma, but by neither of them, and catalogued cautiously as of the school of the former, which, indeed, might be taken to include Bazzi as well as Gianpietrino. But surely it does not require much connoisseurship to differentiate Da Vinci, Bazzi, and Gianpietrino, although we have little knowledge about the last, no signed picture of his being known. The followers of Leonardo have been a good deal confused in catalogues, and if the compilers of those documents had had "M. Lermolieff" before their eyes, they would have been even more cautious than they were.

It would have been a good deal better for Signor Morelli and his admirers if, instead of making capital out of the whimsical errors of old compilers of catalogues, and deriding the ascription of, say, a single picture to Raphael, Dürer, Giulio Romano, Michael Angelo, or Leonardo, he had concentrated his attention upon discovering who really was the painter.

Why was it needful to suppose (see p. 100, note) that Messrs. Crowe and Cavalcaselle desired to "leave themselves a loophole of escape," when they qualified an opinion about a Granacci (or Peruzzi) in the Pitti, and added that the work was "without the exact stamp of Peruzzi"? The qualification only shows that these experts are less dogmatic than their assailant. Insinuations of a desire to shuffle—this is only one instance among many of the charge, to say nothing of a spiteful allusion to Dr. Bode in the text above the note—are offensive in the highest degree. One of the half-forgotten painters whom Signor Morelli delighted in supposing he had rehabilitated was Bacchiacca (F. Ubertini), to whom several pages are devoted. They form an excellent example of the manner in which Signor Morelli built up a painter, so to say, out of his own impressions, piecing them together in the strangest way, sometimes with probability, sometimes inconsistently, but hardly ever with ingenuity. Such phrases as "it is more probable, however"; "it is evident, I think"; "it appears to me"; "Bacchiacca may have taken"; "Bacchiacca appears to have gone to Rome"; "at all events, he was there about 1525"; "it seems to me I can discern"; "in all probability," and so on, constantly occur. Having thus far enlightened us as to his methods, Signor Morelli proceeded to place in supposed chronological order various works which he ascribed to the artist. They embrace productions which one would think must needs be very different. One of them figured here as the 'Vierge au Sein,' belonging to Prof. Nicole of Lausanne, a Raphaelesque production, with a touch of the mood and conventions of Fra Bartolommeo; two works which remind the author of the school of Perugino; the pretty portrait of a handsome boy in a black cap, now No. 1506 in the Louvre, and till of late years said to be a portrait of himself by Raphael, which, of course, it is not; a vulgar and commonplace 'Adam and

Eve,' belonging to the author's faithful admirer Dr. G. Frizzoni, which, with some plausibility, was once awarded to Giulio Romano and subsequently to Peruzzi; the Peruginesque, if not Raphaellesque, 'Apollo and Marsyas' of Mr. Morris Moore, now in the Louvre; certain pictures usually attributed to Franciabigio; a picture at Venice once called a Dürer, certain studies for heads in which, now in the Uffizi, bore the name of Michael Angelo; and, finally, a drawing "bearing the illustrious name of Leonardo," are all assigned to the painter of our critic's fancy. He must be a composite master indeed about whom it has been possible to make so many mistakes as these different ascriptions imply. If all this be correct, not one but ten Morellis will find ample occupation for a century to come in putting everything to rights. The reader will find on p. 104 a capital illustration of the author's method of criticism in regard to the idiosyncrasies of draughtsmanship—seven in all, in this case—and of his characteristic liking for relying on peculiarities of ear and finger drawing. Of course these are elements of criticism, but their value depends upon the skill and learning of the critic, and in no sense did Signor Morelli discover them. The sections on Ambrogio de Predis, B. de' Conti, and Gianpietrino are conceived in a similar spirit to that allotted to Bachiaccia.

#### THE CONGRESS OF THE BRITISH ARCHAEOLOGICAL ASSOCIATION.

THE ancient city of Winchester, so remarkable for the large number of its remaining antiquities as well as for its memorable history, which presents unbroken continuity through a long period of time, is a fitting centre for the jubilee meeting of the British Archaeological Association. The Council consequently accepted gladly the invitation of the municipal authorities, and the result appears to be one of the most successful of the society's annual meetings, as well as one of the most interesting.

A large party assembled at an early hour on Monday morning at the Guildhall. The Mayor, in an interesting address, rendered a very hearty welcome to the city in his own name and on behalf of the Corporation.

On leaving the Guildhall the party proceeded, through the shady groves which surround it, citywards to the cathedral, where, after morning service was concluded, the Dean of Winchester proceeded to describe the building. Taking up a position in the presbytery, he pointed out various interesting details of the groined roof, which indicate its erection in the year 1501: for example, the armorial bearings of Queen Catharine of Aragon and Prince Arthur of Wales. In like manner the heraldry on the wooden groining of the ceiling filling in the central tower, which was once open to view, indicates that it was erected so late as the time of Charles I. The Dean conclusively showed that the well-known *dos d'aine* tomb, which is so frequently called that of William Rufus, cannot possibly be a memorial of a layman, since the remains of an ecclesiastic were found within it. It has not long since been placed under the central tower. The recent discoveries of sepulchral remains were referred to, and several subjects which have of late been much discussed were elucidated. Proceeding into the crypts, which now appear to be twice their recent height, the Dean described the heavy work which has been accomplished of freeing the whole of the crypts of the earth which had evidently been brought

into them at a very early period. He considered that the crypts had always been useless, and that the earth had been deposited to its recent level so early as the thirteenth century. Nothing had been found during the process of removal. In the easternmost crypt, beneath the Lady Chapel, Mr. Loftus Brock pointed out a curious difference of the masonry. The west end of the chapel, which dates from the beginning of the thirteenth century, the work of Bishop Lucy, is built upon a mass of rough masonry on each side which does not correspond with any of the Norman work to the west of it, and he concluded that it was a portion of one of the Saxon churches. The Dean next led the way to the site of St. Swithin's shrine, and proceeded to explain many curious features of the fabric, pointing out in the quaint reredos in the chantry of Bishop Gardiner the figures of Moses and Aaron, generally supposed to indicate only a fashion of the end of the last century. The mutilated condition of the paintings on the vaulting of the Chapel of the Holy Sepulchre was attributed to the action of the cathedral authorities not many years since, who allowed them to be cut away to form an approach to the organ gallery for the convenience of the organist. The public will hear with satisfaction that the contemplated "restoration" of the chantry of William of Wykeham will probably only take the form of filling in the vacant niches with statuary.

In the afternoon the party reassembled at the great entrance of Winchester College, where they were met by the Bursar, Mr. T. F. Kirby, who supplied an interesting account of the original foundation, and proceeded to explain the positions of the actual apartments in which the scholars, the fellows, the choristers, and the chaplains were located, and the numbers of each in a single apartment. In the hall, which was once covered with woollen hangings, replaced by panelling in the time of Queen Elizabeth, the series of paintings of various masters, and the remarkable one of William of Wykeham, were pointed out. The chapel and then the cloisters were visited in succession, the latter having been used originally for class purposes, the master having had a movable desk fitted for transit from position to position.

Progress was then made to Wolvesey Palace, which unfortunately remains untenanted and but little cared for, although Bishop Morton's work shows but few signs of decay. The ruins of the ancient palace adjoining, where fine Norman work of late date is apparent in many places, were also described by Mr. Kirby. The interesting church of St. Cross and the buildings of the hospital were then inspected under the guidance of the Rev. Mr. Andrews, the master of the hospital, whose long acquaintance with the buildings rendered him a good *cicerone*.

In the evening a conversation was given by the Mayor and Mayoress in the Guildhall. In the course of the evening the President of the Association, the Earl of Northbrook, delivered the inaugural address. He spoke of the large number of antiquities in the county of Hants, and of the worthy men of past times whose memories are associated with each district. The Dean of Winchester described some curious woven articles of tapestry which have recently been brought to light. The great hall was filled with prints and drawings of old Winchester, antiquities discovered, and books. Among the last was a very fine folio copy of the Sarum Missal, printed by Pynson in 1520, on vellum, there being brilliant impressions of the woodcuts and initial letters. It was exhibited by Canon Gunning, who also showed a good Book of Hours printed at Paris by the Hardouyns; the pages are adorned with miniatures in colours drawn by hand.

On Tuesday the archaeologists in large numbers set out to visit the President, and to examine some of the numerous parish churches which exist in fairly large numbers around

Winchester, especially in the valleys. They were under the direction of Mr. T. W. Shore, well known in Hampshire as the hon. secretary of the county Field Club. Passing over the elevated downs to the north of the city, a halt was made beneath a circular group of trees which had been visible for a long distance before being reached, known as Waller's Ash, although it appears that the true site so designated originally is at some little distance. Here Mr. Shore gave a brief description of some tumuli of remote antiquity visible in an adjacent field, and pointed out that the clump of trees occupied the whole area of a huge bowl-shaped barrow of circular form. It is surrounded by a low fosse. The barrow was made of a form to contain water, possibly with some symbolical meaning. The Rev. G. N. Godwin described an episode in the history of the Civil Wars relating to the locality. It was here that the "Clubmen," who were in considerable numbers in the locality, were overthrown, prior to the taking of Winchester by the forces of the Parliament. The little church of Stoke Charity was then visited, and Mr. Shore related the connexion of the manor in early times with New Minster, and its alienation from that establishment. The building is filled with monuments and objects of antiquarian interest, and its early date adds considerably to its attractiveness. Micheldever Church was next inspected, where only the tower is of ancient workmanship, but some curious parish books survived the fire that destroyed the church many years ago, one of which is bound up in a sheet of fifteenth century music written on parchment.

The party then proceeded to Lord Northbrook's place, Stratton Park. All the picture galleries were thrown open for the inspection of the visitors, and the numerous paintings, mainly by artists of the British School, were inspected. Here are works by Opie, Creswick, Collins, Mulready, Northcote, Uwins, Peters, &c., and many well-known works are here, including several of the paintings from Shakespeare prepared for Boydell, Bonington's 'Ducal Palace,' Sir Thos. Lawrence's 'Hamlet,' Landseer's 'Sick Monkey,' and many others. The capitally ordered library was also open for inspection. After luncheon the return journey was effected along the Roman road to Winchester, which extends for many miles in a straight line. The churches of King's Worthy and Headbourne Worthy were inspected on the way.

In the evening a public meeting was held in the Guildhall, the Mayor presiding. The Dean of Winchester contributed a paper on the font in the cathedral. A late date was assigned to its formation, agreeing with the popularity of the saint in Western Europe on the translation of his remains to Bari in 1087. Many other fonts exist in Belgium and France of the same material and style of workmanship, and these justify the belief that the font is of Belgian workmanship, of the school of Tournay, the date being between 1170 and 1200. A second paper was then read on Fromond's Chantry Chapel at Winchester College, by Mr. T. Kirby, F.S.A., the Bursar. Fromond died in 1420, leaving the fabric hardly completed. The meeting separated at a late hour.

#### NOTES FROM ITALY.

In my last letter I announced that Prof. Milani was engaged in determining the real site of Vetulonia, with a view to the settlement of a long debated question, and I am now able to give the result of his researches. For several years past Tuscan archaeologists have been divided in opinion as to the site of the ancient city of Vetulonia, some placing it on the hill of Colonna di Buriano, in the commune of Castiglione della Pescaia, and others on the Poggio Castiglione, five miles distant from Massa Maritima, and as many from the Gulf of Follonica. This difference of opinion has been

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the occasion of a long controversy between Cavaliere Isidoro Falchi, who was for Colonna, and Prof. Dotto de' Dauli, who was for Castiglione. Strange to say, our latest discoveries prove the existence of two Vetulonia, one of more ancient foundation than the other, so that both sides must, in a certain manner, be deemed to be in the right. In fact, while the vast necropolis which lies round about the hill of Colonna, formed, as it is, almost exclusively of tombs of the archaic period, proves that the city to which it belonged—discovered during the excavations made by the Italian Government a few years ago—is undoubtedly the primitive settlement, dating from about the tenth down to the sixth century B.C., the fresh works undertaken at Poggio Castiglione, under the direction of Prof. Milani, which took for point of departure the fragments of walling previously observed by Prof. Dotto de' Dauli, have brought to light another city, as also parts of a necropolis of a date posterior to the sixth century, and continuing in use down to the second century B.C. After the identification of the circuit walls, it was an easy matter to find out the ancient roads of approach, and it was on following these roads that the remains of the new necropolis were soon revealed. The hill called Arnaino, to the east of Castiglione, and the other hills on the west looking towards the sea, and called Poggetti, are all literally covered with tombs of a *cerchio* and *tumuli* marked out by stones of Alberese, exactly like those of the necropolis discovered by Cav. Falchi at Colonna. Two of these tumuli, measured at their base, were in diameter, the one 12.50 metres, and the other 19. Another tumulus is of enormous dimensions, being about 100 metres in diameter. All these burials belong to the period between the second half of the sixth and the fifth century B.C. The tombs belonging to the fifth and fourth centuries B.C. were found cut out of the rock on the flanks of the hills in the valley called Riotto, half hidden by brushwood and thickets. It must be observed that tombs of a later period, formed of tiles and bricks, had already been found in the same neighbourhood a few years ago by the peasants of the locality, so that now we have examples of burials extending from the latter portion of the sixth down to the second century B.C. In a rifled tomb discovered in the beginning of Prof. Milani's researches a coin of Vetulonia was found placed with the body as Charon's obolus, and a coin of the city to which the deceased belonged was, when possible, used for this purpose. Other objects from the graves consist of fragments of vases of the third or second century B.C. The tomb itself lay amongst the ruins of an Etrurian building attributable to the fifth century B.C. Now the fact of the discovery of this coin, taken together with the documentary evidence, dating from the Middle Ages and going back to Roman times, collected by Prof. Dotto de' Dauli, indicates that the name of the newly discovered city must have been Vetulonia.

The reasons given for the nomenclature of this last city do not, however, invalidate the identification of the former city. Prof. Milani has therefore come to the conclusion that the ancient Vetulonians, towards the middle of the sixth or the beginning of the fifth century B.C., when the burials at Colonna suddenly ceased, in order to defend their various commercial, mining, and maritime interests, left their original home, and formed a new settlement in a central position on the Gulf of Follonica, on the hill of Castiglione. The hill of Colonna, having on the other hand a good strategical position, was probably reoccupied about the third century B.C. by the Romans with a *colonia*, whence its modern name Colonna.

Also on the site of the more ancient Vetulonia, where hitherto Cav. Falchi had turned his attention almost exclusively to the necropolis, on this occasion the opportunity was

taken of making fresh excavations. Within the circuit of the city a considerable length of roadway was unearthed, paved with the large blocks which characterize Roman roads both urban and suburban. On one side of this road were discovered remains of some private dwellings, the walls of which were built without mortar of large stones, which at first sight recall the Cyclopean constructions. The blocks, however, are rough hewn, and are arranged with a certain symmetry, reminding us of a rudimentary *opus isodomum*. These houses show traces of having been destroyed by fire, but from the date of the Etruscan and Roman coins found within the ruins it would appear that they were inhabited up to the first century B.C. As to the time of their construction, we may argue that it does not go back beyond the fourth or fifth century B.C. Maybe they are amongst the latest buildings erected by the few Etruscans who remained in the ancient settlement after the foundation of the new city near the sea. Moreover, from the *ensemble* of the various numismatic discoveries made, we may conclude that the Vetulonian sextant was still current, even after the introduction of the Roman uncial as.

In Southern Etruria, on resuming the excavations at Tarquinia, a discovery was made in the necropolis, near the tomb called *del Barone*, of two tombs for cremation, in one of which the ossuary consisted of a Greek painted vase, now broken into fragments. In two other chambered tombs, the vault of which was broken in, was found some painted pottery of Etrusco-Campanian art. Near the well-known *tomba delle bighe* several other tombs of the same kind were unearthed, and, although they had already been rifled, the fragments of two Attic vases were found, which had escaped, perhaps, the notice of the depredators. From another tomb were recovered various objects of personal ornament, consisting chiefly of *fibulae*, earrings, and beads for necklaces of the usual type.

At Bologna some excavations have been in progress since the month of April, on a plot of ground situated outside Porta St. Isaia, about 600 metres to the left of the road, in which part of a necropolis has been brought to light, and about seventy tombs had already been explored up to June. Most of the burials were after cremation, and a few only by inhumation of the Villanova type. Numerous grave-goods were obtained. Amongst them we may enumerate the *dolia* and the ossuaries which characterize that period, together with many bronzes, consisting of *situlae*, *ciste*, *fibulae*, knives, razors, horse-bits, &c. A novel discovery, however, was that of a small bronze chariot, the only object of the kind in the museum of Bologna. In digging in the direction of the Certosa, the workmen came across a trench, upon the character of which two opinions were immediately formed, some thinking that it was the boundary ditch of the necropolis of the Villanova type, at a certain distance from which ought to be found the Etruscan necropolis, others, on the contrary, thinking that it was a mere channel for waste water. Further excavations may throw more light upon the subject.

I must also mention that in Tuscany a still richer and more wonderful discovery than any of his preceding ones has now been made by Cav. Falchi in the tumulus called of the *Pietrera*, the burial mound which excited so much interest last year. About one-half of the tumulus has been so far explored; so that all the objects found cannot be as yet safely dated by means of their respective positions. All, however, that have been disinterred must be referred to the seventh century B.C., that is to say, were at least coeval with the first formation of the tumulus itself. None of these objects has been found in the stone sepulchral chambers which form the real tomb, but in

the earth brought to cover the tomb. The chief amongst these objects are a heap of *buccheri*, near the spot where the year before were discovered the well-known necklace and bracelets of fringed gold ribbon; another collection of *buccheri* less than a yard distant; a hoard of precious objects; and a head of *pietra fetida* of natural size and in archaic style, forming part of a series of sculptures in this stone which are considered by Prof. Milani to be a real revelation in the history of Etruscan art. The *buccheri* all belong to the same type as those obtained in 1886 from the so-called *tomba del Duce*. They are of two kinds—some smooth, and some with the wave ornament—and they consist for the most part of cups. One is decorated with zones of animals in embossed or stamped work, and many are covered with gold leaf of the usual stamped ornamentation, but of more difficult interpretation. Amongst the precious objects recovered must be numbered the fragments of two gold bracelets of exquisite workmanship, with pendent decorations representing human heads and figures in embossed gold leaf. This pair of bracelets, of the usual fringed gold band, exceeds all others obtained from the same necropolis in its marvellous delicacy, and in the peculiarity of its embossed characteristics. Next came a necklace of seventy hollow beads or berries, of gold leaf, ribbed, with attached about thirty gold pendants in the form of small female busts adorned with breastplates, like those of the treasures of Palestrina and Cære. There are also fragments of a silver box in embossed work adorned with griffins and other fantastic animals (the two rampant silver lions found near may have belonged to the lid), resembling in style and form those of the coffer found in the *tomba del Duce*; and fragments of one or two *armille*, silver gilt, of a new type, with embossed human figures and flowers. All that I have described, with the rest of the treasure trove, will be added to the other objects already in the museum of Florence, while a full descriptive report of the whole will be published later on by Cav. Falchi in the *Notizie dei Lincei* at Rome.

The most important of the discoveries made on the occasion of the recent disturbances of the soil in the centre of Florence is that of an Italic shaft-tomb, of which an account was given at the time in the *Athenæum*. It was found to contain a vase of black earthenware in the form of a double cone, which is the characteristic type of the Villanova *ossuarii*. Inside the burial jar were a *fibula* with bent bow, all in fragments, and the remains of two other *fibulae*, the bow ornamented with a small ball or button of amber. This circumstance, together with the absence of the curved razor which generally denotes the interment of men, proves that it was a woman's tomb. Prof. Milani is of opinion that this burial, discovered in a stratum below that of the constructions of Roman times, represented by the mosaic pavements found at the same time and place, is but a remnant of a whole necropolis of the prehistoric population of the locality where now stands Florence. He is further confirmed in this view by the consideration of a square block of sandstone, bearing on two sides in relief a griffon and a lion. These sculptures (found recently near the same spot as the tomb, and hitherto supposed to be mediæval) Milani has now proved to be Etruscan, similar reliefs of a lion rampant and of some deity being found on the other two sides (which were at first hidden from view by a modern building), so that it can be proved the stone was a funeral *stèle*, like that edited by Inghirami, and belonging to the sixth or fifth century B.C. A statuette of bronze, also found near—representing an idol like those often placed on the top of candelabra, and such as have been found in chamber tombs of the same period—strengthens the probability of Prof. Milani's theory.

In Eastern Sicily archaeological researches continue to yield an ever-increasing harvest.

Upon the Achradina of Syracuse a tomb has been found, which proves the existence in this locality of a necropolis hitherto unsuspected, but partially destroyed in ancient times. It contained painted Greek vases of the earlier part of the sixth century B.C., and throws an unexpected light on the topography and history of the ancient city. Dr. Orsi has concluded his excavations of the Olympieum of Syracuse, which had already been partially explored in 1836 by Signor Cavallari, but afterwards covered up. The actual condition of the ruins is deplorable, all that remains being two columns and a few fragments of the foundations of the stylobate. The temple will now remain uncovered. Meanwhile Dr. Orsi has ascertained the extreme limits of the building, and has measured the inter-columnar spaces, and has thus prepared the materials for the reconstruction of the original plan. The Olympieum is found to be long and narrow, a character peculiar to very archaic temples. The epistylia would appear to have been in wood with terra-cotta coverings. Fresh researches were also made in the catacombs of S. Giovanni e Cassia, where Dr. Orsi was able to take copies of more than a hundred new sepulchral inscriptions, partly inscribed on marble tablets and partly scratched upon the wall. A new three-storied catacomb has been discovered on the same occasion. The Syracusan campaign of excavations for this year will conclude with the exploration of a Siculan necropolis in the mountains.

FREDERICK HALBHERR.

#### THE THEATRE AT MEGALOPOLIS.

Athens, July 11, 1893.

As one of the excavators at Megalopolis I owe so large a debt to our editorial committee for their labours in connexion with the publication of our results that I feel particularly sorry to have any sort of disagreement with them. On the other hand, I cannot but protest emphatically at the use of my signature in a way which I expressly refused to sanction. I hope the editors will understand that this protest is of a perfectly friendly kind, and that, though I disagree with them entirely, I nevertheless believe them to have acted in a way which they held to be justified by the circumstances and fair to all parties concerned.

Chapter iv. of our publication on the 'Excavations at Megalopolis,' the chapter which deals with the theatre, was written and signed by Mr. Gardner and myself jointly. But while the second proof of this chapter was in our hands new evidence was discovered which appeared to me to nullify so completely our principal argument against Prof. Dörpfeld's explanation of the theatre that I was obliged to withdraw my signature from the chapter entirely. Since Mr. Gardner maintained his former views intact I handed over the proof to him in order that he might make some slight alterations, to which I had refused my consent so long as the chapter was intended to appear in our joint names. I also sent the editors a note in which I acknowledged my responsibility for the chapter "almost in its present form," and explained my reasons for secession. Though I allowed that there was still much to be said for Mr. Gardner's view, my recantation was complete. The editors have, on their own responsibility, reappended my signature to the chapter, cancelled my note, and substituted a note of their own, in which they invite me to explain my "modified views" elsewhere.

In order to do this I must recall as briefly as possible the main point at issue between Mr. Gardner and Prof. Dörpfeld.

Before the theatre at Megalopolis stood a large building—the "Thersilion"—whose portico served as the background or *frons scenæ*, in front of which the actors in the theatre played. The original level immediately in front of this portico—i.e., the level at which the actors originally stood—was 3 ft. 3 in. above the original

level of the orchestra of the present theatre; but the level immediately before the portico was afterwards lowered, to precisely this extent, by the addition of three steps to its stylobate. So far all parties are agreed. Then arises the question on which the whole controversy turns—To what period, relatively to the "Thersilion," is the theatre to be assigned? Is it contemporary with the portico in its original form? or is it contemporary with the lower steps of the portico? Mr. Gardner holds the former view, and thence draws the inevitable conclusion that there was either a terrace or a platform, some 3 ft. 3 in. in height, before the portico—in other words, there was a *stage*. Prof. Dörpfeld adopts the other alternative, and explains the difference of level by the hypothesis, not of a terrace or platform before the portico, but of an earlier theatre, contemporary with the "Thersilion" in its original form, and lying at a higher level than the theatre now in existence.

I think any one who reads pp. 80 *sqq.* of our publication, where the two theories are set out at length, will feel that Prof. Dörpfeld's view accounts better both for the levels and for the addition of the lower steps to the portico than the one which Mr. Gardner and I have so long agreed in adopting. At the same time there are very strong arguments in favour of Mr. Gardner's theory, one of which I have until recently regarded as conclusive.

1. The first argument is mainly epigraphical. The seats of honour, which are probably somewhat later in date than the rest of the theatre, bear an inscription which it is difficult to place, on epigraphical grounds, much later than the middle of the fourth century B.C., while the foundation of Megalopolis did not take place till 370 B.C. Prof. Dörpfeld's theory crowds into this narrow interval two theatres, and (corresponding to them) two sets of steps before the portico, the later steps being, moreover, distinguished from the earlier by marked differences of technique (— clamps for |— clamps, lead-runings, and inferior fitting of joints).

2. The other argument, in its original form, was wholly independent of epigraphy, being based entirely on a comparison of the technique of the theatre seats with that of the upper steps of the portico on the one hand and the lower steps on the other. Since the seats are (as usual) but loosely adjusted to each other, and devoid of clamps, the only point of comparison possible was the treatment of the surface of the stone. Now the front surface (naturally better preserved than the top surface) of the lower steps was found on examination to present a totally different appearance from that of the upper, and the front surface of the theatre seats was found to resemble exactly that of the upper steps. It seemed, then, that we were bound, in the assignment of relative dates, to class the seats and upper steps together as against the lower steps, not (as Prof. Dörpfeld's theory required) the seats and lower steps together as against the upper.

Each of these arguments, taken by itself, appeared to Mr. Gardner to be conclusive; while I so far differed from him as to place the epigraphical argument in a very subordinate position, since, without being a specialist in epigraphy, I was aware that it is impossible (judging only from the forms of the letters) to date a provincial inscription within very narrow limits. My faith in our own theory depended, therefore, on the second argument—the technical one; and it is because a more recent visit to Megalopolis, and a more searching examination, convinced me that this second argument was less good than I had formerly supposed, that I was obliged to withdraw my signature from our account of the theatre, and to range myself on Prof. Dörpfeld's side. What we had formerly regarded as a difference of technique now appeared to me to be only a difference in the degree to which the stone had been worn or weathered. In fact, I found at least one case

of transition between the two kinds of surface-marking—a transition obviously due to weathering.

Mr. Gardner maintains that if this be so, the argument is, if anything, stronger than before. The lower steps are so little worn that their front surface shows everywhere the kind of network lines made by the tooth-chisel, while on that of the upper steps these lines are nowhere visible. This, he contends, implies a difference of date too great to admit of the seats of honour, with their apparently fourth century inscriptions, being contemporary with, or later than, the lower steps. The argument, even in this form, is (I admit) a strong one; but, since its value depends entirely on the date of the inscription, which I have always refused to take as a final criterion, I am quite consistent in refusing to pin my faith to it. It may, perhaps, be worth while to add that a much more obvious argument—viz., that the parts of the building which have suffered equally from the effects of time should be classed together—is excluded by the consideration that the different parts served different functions. The front surface of the steps is only weathered, while that of the seats is doubtless both weathered and worn.

It only remains for me to apologize to Mr. Gardner for having so long agreed with him, since the concurrence even of a junior goes a long way towards the confirmation of one's views, so that I am largely responsible for his explaining the theatre in a way which I now hold to be erroneous. I have felt bound to make my recantation immediate and complete, and to explain my reasons for it fully. But I trust I shall be drawn no further into this discussion; for I have no fancy for turning, even in controversy, upon my former colleague; and Prof. Dörpfeld may be trusted to fight his own battles much better than any one else can fight them for him.

WILLIAM LORING.

#### Five-Fri Gossip.

THE directors of the New Gallery have decided that their exhibition for next winter shall be devoted to the illustration of Italian mediæval and early Renaissance art in various phases, including a selection of the best pictures of the Tuscan and Umbrian schools in English private collections, together with *cassoni*, reliefs in plaster and marble, bronzes, furniture, enamels, jewellery, and decorative objects of all kinds. The Gallery will be closed on the 12th inst. Probably in October next the rooms will be used, as before, for an Arts and Crafts Exhibition.

THE thirty-sixth Annual Report, 1893, of the Trustees of the National Portrait Gallery has been published, and expresses the regret of his colleagues at the death of the Earl of Derby. The Marquess of Bath has resigned, and Viscount Cobham and Sir Charles Tennant have been appointed to the vacant places. Twenty-two portraits connected with Sir J. Franklin's Arctic Expedition have been, according to the bequest of Lady Franklin, added to the Gallery; among them portraits of Sir J. and Lady Franklin, Sir J. Barrow, Sir R. I. Murchison, Sir J. Richardson, Sir E. Parry, Sir J. C. Ross, Sir F. Beaufort, hydrographer, Sir E. Sabine, Admirals Beechey, Collinson, Kellett, Owen, Sir L. M'Clintock, Sir E. Inglefield, and Sir G. Richards, as well as Sir Allen Young, Dr. Walker, and Mr. Kennedy. Other additional portraits are Hogarth's 'Committee of the House of Commons on the Fleet Prison, 1729, which we described in "The Private Collections of England: Castle Howard" (it is a gift of the present Earl of Carlisle); 'Sir J. Reynolds,' by himself, the gift of Lord R. Gower; 'Gainsborough,' by himself, same donor; 'Col. C. Stoddart,' Dr. G. Guthrie, 'Sir A. J. E. Cockburn,' 'Alderman Boydell,' 'Sir R. Owen,' 'E. W. Lane,'



'Douglas Jerrold,' 'Viscount Melbourne,' 'Earl St. Vincent,' 'Sir W. Boxall,' 'Archbishop Bancroft,' and 'Sir G. Lowry Cole.' The portrait (No. 204) formerly known as that of Henry Jernyn, Earl of St. Albans, has been proved to represent Thomas, Lord Clifford of Chudleigh, and renamed accordingly; a portrait (No. 247) named after Rachel, Lady Russell, has been found to represent Barbara Villiers, Duchess of Cleveland, and renamed as such. Mr. Scharf's learned letters on these matters will be fresh in the memory of our readers. It is hoped that in the course of next spring some portion of the new gallery in St. Martin's Place will be in working order. A highly favourable account is given of the lighting and general convenience of this structure.

The *Art Annual* (Virtue & Co.) for 1894, continuing the series, which comprises biographies of Sir John Millais, Meissonier, Mr. Hook, and other painters, will have for its subject an account of the life and works of Mr. Holman Hunt by Canon Farrar.

At Mr. Dunthorne's, Vigo Street, may be seen a new landscape by Mr. Watts, entitled 'Vesuvius, from Naples,' and showing the peaks of the volcano capped by dark brown and purple vapours under a cloudy but still sunny sky. Mr. F. Short will execute a mezzotint of the picture.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 29th ult. the following pictures: W. R. Bigg, *Favourite Chickens going to Market*, and *Saturday Evening with the Husbandman's Return from Labour*, 199l. Jan Steen, *La Collation Joyeuse*, 645l.

At the "restoration" of the old church of Watervliet, in East Flanders, a number of fine frescoes have been discovered. A commission of Ghent artists has been appointed to examine and report. Unhappily several of the frescoes are much defaced.

The City of Paris has formed a museum of its artistic collections in the *pavillon* of the city at the Champs Elysées. M. Stupuy has been made keeper. The museum contains casts of all the public statues in Paris.

## MUSIC

### THE WEEK.

COVENT GARDEN OPERA.—'The Veiled Prophet.' Summary of the Season.

At the time when Prof. Villiers Stanford penned his first opera—that is to say, in 1877—the reforms in the lyric drama which were advocated and exemplified by Richard Wagner were beginning to be understood, and concurrently operas of the Rossinian school and English opera of the school of which Balfe and Wallace were the most prominent modern representatives commenced to fade in the estimation of musical amateurs. Without any blind adherence to the methods of the Bayreuth master, composers were compelled to recognize and adopt them in varying degree; and it is much to the credit of our Cambridge musician, who was then only twenty-five years of age, that he should have been the first in this country to pen a score of a kind which renders it possibly acceptable in 1893. True, the version of 'The Veiled Prophet' which was so favourably received at Covent Garden last week differs from that which saw the light at Hanover in 1881; but the changes are mostly in matters of detail and in commendable excisions, the general features of the work remaining intact. The elaborate prelude, however, is entirely new, and is built, according to modern custom,

on themes subsequently used in the opera. They are all distinguished by breadth and virility, and though without distinctive form, the piece is well knit and the climax carefully approached. In the first act, which is laid in the Palace, we note first the free and independent writing in the opening chorus of the prophet's followers, working up to an impressive and hymn-like peroration as Mokanna enters. Nothing of moment, in a musical sense, occurs until Azim is led in and there is another fine *ensemble*, in which the influence of Wagner's early works may be distinctly traced. A change of scene to a room in the harem brings about a complete alteration in the character of the music. The plaintive phrase which persistently accompanies Zelica's air after she has recognized her former lover is effective, and the long duet with the prophet which follows is finely written, the most dramatic section being that in which Mokanna reminds Zelica of her oath taken amid awful surroundings. It should be noted that in the revised score there is an important misprint in the third bar of the antepenultimate line on p. 68, the sign of the treble clef being omitted. The best music of the opera is contained in the second act. The scene represents the interior of the harem, and it opens with a charming chorus for female voices in three parts with flowing accompaniment, with passages for the slave, Fatima. The temptation of Azim is preceded by an air for the hero, which deserves an honourable place among love songs by modern composers. Then follows the scene of fascination, comprising a movement for four solo voices behind the scenes, four-part female chorus, and a part for Azim; and two ballet airs separated by the familiar "There's a bower of roses." In all of these Oriental colouring is laid on more conspicuously than in any other portion of the work. The love duet which follows is founded mainly on one expressive theme, which is variously treated; and the climax, when Mokanna interrupts the impassioned pair, is approached with a fine sense of musical and dramatic effect. The scene of the third act is an open place in Merou by night. It begins with a dramatically superfluous, but weird and original air for a watchman, after which a highly vigorous chorus of the prophet's disaffected followers leads up to the very striking episode where, by a seeming miracle, Mokanna causes the moon to rise amid the shouts of his deluded adherents. The treatment of this scene displays Prof. Stanford's musicianship in a most striking light, though to some it may recall the arrival of Lohengrin in the first act of Wagner's opera. A brief, but tuneful and rather conventional duet between Zelica and Fatima follows. There is an expressive air for the heroine, and the last duet between the latter and Mokanna is full of energy, old material being worked up afresh with advantage. The way is then soon paved for the beautiful concerted *finale*, which is quite refreshing after the sudden tragic closes to which we have become so accustomed of late years in successful operas. Here let it be said that in adopting a "happy ending" Mr. Barclay Squire has done no violence to Moore's version of an ancient Oriental story, and further that his libretto is a model of conciseness and good

taste. Now that his skill in this department has been made manifest to amateurs generally, his services should be in requisition when occasion serves. In brief, 'The Veiled Prophet' should take its place by the side of any lyric drama of full dimensions produced within the last fifteen years, the masterpieces of the veteran Verdi excepted; and its reception at the hands of a very intelligent audience was so unmistakably favourable that Sir Augustus Harris at once decided to give the work another trial early next season. With regard to the performance there is little to add to what was said last week. The principal artists then named were all heard at their best, and, indeed, Signor Vignas increased his reputation by his fine rendering of the music of Azim. The new orchestra under Signor Mancinelli was almost above reproach, and the *mise en scène*, particularly in the second act, was worthy of Covent Garden. It should be added that the Italian version of the text is from the accomplished pen of Signor Mazzucato.

The terms of eulogium passed upon the opera season now at an end cannot be said to be undeserved, although the question remains whether Sir Augustus Harris was well advised in attempting so much within the time at his command. The additions to the repertory of the theatre included 'Pagliacci,' 'Djamileh,' 'I Rantzau,' 'Amy Robsart,' and 'The Veiled Prophet,' and the three works last named were only performed once each. It is permissible to inquire whether the company should be involved in labours so exceptionally arduous, and, as it would seem, to a considerable extent unnecessary. Another matter is worthy of the impresario's consideration. The performances of Wagner's works in Italian were most unsatisfactory, and Sir Augustus Harris should not attempt another Wagner cycle unless he can secure a special company for the purpose, as he did last year. A summary of the performances may be of interest. During the season of eleven weeks we had one performance each of 'La Juive,' 'Les Pêcheurs de Perles,' 'Tristan und Isolde,' 'I Rantzau,' 'Rigoletto,' 'Amy Robsart,' 'The Veiled Prophet,' and 'Irmengarda'; two of 'La Favorite,' 'Der Fliegende Holländer,' 'Les Huguenots,' 'Die Meistersinger,' and 'Siegfried'; three of 'Tannhäuser' and 'Die Walküre'; four of 'Djamileh' and 'L'Amico Fritz'; five of 'Philémon et Baucis'; six of 'Lohengrin,' 'Orfeo,' 'Faust,' and 'Roméo et Juliette'; seven of 'Carmen'; nine of 'Cavalleria Rusticana'; and twelve of 'Pagliacci.'

### Musical Gossip.

THE provincial operatic tour of Sir Augustus Harris's company will commence on the 11th of next month. The operas to be performed are most of those which at present are highly popular.

'MEDLEVAL MUSIC,' an historical sketch of early Church music, by Mr. R. C. Hope, is announced as to be published shortly by Mr. Elliot Stock.

SMETANA's opera 'Der verkaufte Braut' has met with great success at Berlin, the music being said to be wonderfully fresh and brilliant.

ALTHOUGH there are no performances at Bayreuth this season, a number of artists are spending their vacation in the town in order to

commence the rehearsals for the performance of 'Lohengrin' next year. It is anticipated that the production will be as great a revelation as was that of 'Tannhäuser' in 1891.

It was generally admitted in Paris that M. Colonne's reading of 'Die Walküre' was erroneous, and after the eighteenth performance he retired. At the Opéra M. Taffanel is now first, M. Madier de Montjau (of the Conservatoire Concerts) second, and M. Paul Viardot third conductor.

HERR C. W. MARSCHNER, the author of several dramas, has written a one-act libretto, based on Tennyson's 'Enoch Arden,' which has been set to music by Victor Hausmann. The work is said to have been accepted by the Hofoper at Berlin.

At Pamplona a marble tablet has been placed on the wall of the house in which Señor Sarasate was born. This is, perhaps, the first instance of such a mark of admiration being paid to a living musician.

## DRAMA

*The Works of William Shakespeare.* Edited by Dr. William Aldis Wright. 9 vols. (Macmillan & Co.)

THIS new edition of the "Cambridge Shakespeare," the first volume of which was published in 1891, is now completed, and we may congratulate Dr. Wright and all interested in Shakespearian criticism on its successful accomplishment.

The publication of its first edition, also in nine volumes, commenced in 1863, was completed in 1866. Its first volume was the work of Messrs. W. G. Clark and J. Glover, both now deceased; the eight following volumes were due to Mr. Clark working in conjunction with Dr. Wright. The main object its editors had in view was to present to their readers, in a compact form, the materials out of which the text of Shakespeare might be constructed or emended. For this purpose a thorough collation of the early editions, quartos and folios, was made, and a collection formed of the results of the labours of generations of editors and commentators, as regarded the recension of the text, down to the date of the commencement of the work. No similar edition had been attempted before, and the result was a work which gave an immense impulse to textual criticism, while, at the same time, it acted as an effectual check to rash conjecture made in ignorance of what had been done, accepted, or rejected by preceding editors.

Some twenty years have elapsed since the appearance of this epoch-making work, and Dr. Wright, the surviving editor of the first edition, has now garnered in the harvest whose growth he had largely assisted in promoting. He has not attempted to depart from or enlarge the scope of the first edition, nor has he, except in a very few instances, made any changes in the text of the plays as settled by himself and the late Mr. Clark; but on every page the foot-notes, in which the great value of the work mainly consists, have been revised, corrected, and largely added to. As regards the most important section of these notes—the collation of the early quartos and folios—the work may now be considered as practically complete and final. This alone would have justified the publication of the new edition, even though the work itself had not, as it has, become

scarce and no longer obtainable except at what, to most students, were prohibitive prices. The complete setting forth of the results of the labours of editors and commentators, though in this section of the foot-notes the largest additions have been made, is, of course, impossible so long as Shakespeare is a living force and an increasing object of study; in this respect the work will need a supplement from time to time; but with the addenda to be found in each volume, and the long list—some twenty-three pages—with which the last volume ends, it may be considered as practically complete up to date.

One interesting feature of these foot-notes is the revision by the original of the annotations in the second folio known as those of Collier's MS. corrector, the publication of which by Mr. Collier raised such a huge and bitter controversy some forty years ago. In the first edition of the "Cambridge Shakespeare" they were given merely on the authority of Mr. Collier's publications.

Some new notes are added to those supplied in the first edition at the end of each play, and many additions have been made to the old notes. These additions, however, do not seem to have been made on any uniform plan. The rule appears to have been that all additions should be enclosed in brackets—as a fact some are so enclosed; some again are initialled by the editor, but very frequently the additions are not in any way distinguished. This is not a matter of any great importance to the student; but as the editor, in his particular preface to the last volume, has found it necessary to defend himself against a statement made by "some high authorities" that this new edition is "a mere reprint of the first," it is almost a pity that he has not, as regards the above-mentioned additions, given himself the credit due to him. We do not know who these "high authorities" may be; but they must have examined the volumes before them in an exceedingly perfunctory manner if they closed them with the notion that they were a mere reprint of the first edition. It is true that as regards the prefatorial matter in the several volumes Dr. Wright has left it as it stands in the first edition, merely correcting a few slight errors and adding a few explanatory notes; what was then done was well done, and within the lines laid down for themselves by the editors required no alteration. We think he was wise in confining himself to that portion of the work which gives its distinct individuality to the Cambridge edition, which could be well done and quickly done, and which in itself involved an enormous amount of labour. The result is that we have now in its special and most useful feature a vastly improved edition of an invaluable work. We might add, too, that no editor should be expected to perform more than he had promised his readers, and Dr. Wright did distinctly state, in his special preface to the first volume of this new edition, what his business as an editor was to be.

Some rearrangement of the contents of the volumes has been effected. In the first edition the reprints of the imperfect quartos followed the plays with which they were connected; they have now been all relegated to the last volume; their several scenes have also been marked—within brackets—in

accordance with the fuller and received texts, so that now comparison and inter-reference have been greatly facilitated. An asterisk [\*] marks the beginning of each page of these quartos in the original; and as they are now all given line for line with their originals, we have a more useful set of these interesting reprints than was furnished in the first edition. We could have wished that the editor had seen his way to add to them the old plays of 'The Troublesome Reign of King John' and 'The Taming of a Shrew,' and perhaps even Gascoigne's 'Supposes'; for though, of course, they do not bear the same relation to Shakespeare's work as those given, no student of 'King John' and 'The Taming of the Shrew' can afford to neglect comparison with them. Reprints of them, however, are not inaccessible, and however much we may desire to "ask for more," it must be admitted that it was necessary to draw the line at some point or other.

There is but one ground of complaint with the new edition: as compared with the first, the numbering of the lines of the text is not so efficient. In the first edition the line numbers were prominently set forth in the margin, and every fifth line, therefore, throughout the volumes was thus distinctly marked; they are now inset. So far as the scenes are in verse there is not, perhaps, much to complain of; but when long passages of prose occur, the line numbers get lost in the text, become decidedly irregular and infrequent of appearance—some pages, indeed, have scarcely any—and reference to and from the foot-notes becomes difficult. Against this must be set the arrangement of the line numbers of the foot-notes, which have now a margin to themselves. These little matters tell in a book which is certain to be in constant use.

For the rest, the work is all that could be desired in its general get-up, and its fame is now so firmly established that it would be mere impertinence to recommend it to our readers. No student of Shakespeare can possibly dispense with it, and his purse must be lean indeed if it does not find a place on his bookshelves, however limited their capacity.

## GAY'S 'POLLY.'

WHEN the Lord Chamberlain refused to allow the performance of Gay's opera 'Polly,' the sequel to the 'Beggar's Opera,' the poet decided, contrary to Swift's advice, to publish the play by subscription, at his own expense. It accordingly appeared about the end of March, 1729, in quarto form, with an imposing list of subscribers, and Gay's profits amounted to 1,100*l.* or 1,200*l.* The price of the volume was six shillings. The Duchess of Queensberry had been forbidden the Court for the part she took in Gay's defence, and the poet was "the darling of the city." So great was the interest that was taken in the piece, that it was at once freely pirated. One edition, without date, bore on the title-page the inscription, "Written by Mr. Gay, London. Printed for Jeffery Walker"; and in another, more roughly printed and sold at one shilling, "by T. Read," the word "Polly" did not appear in the title, which was given as "The Second Part of the 'Beggar's Opera.'" This latter edition was advertised in Read's *Weekly Journal* for April 12th. On the 10th there was an advertisement in the *Evening Post* to the effect that on the previous day, two illegal, false, and spurious editions of 'Polly'



had been published, one printed for Jeffery Walker, the other for J. Thomson (*sic*). All booksellers, &c., were warned not to sell these editions, as the sole property in the book was vested in the author. "Prosecutions with the utmost vigour will be put in execution against any one who shall presume to sell any of the aforesaid illegal spurious editions." Actions were accordingly commenced without delay in the Court of Chancery; and Arbuthnot, writing to Swift on May 8th, said that Gay had about twenty lawsuits with booksellers for pirating his book. As a matter of fact there were six defendants. The proceedings in the case were long drawn out, but from the numerous bills, answers, and rejoinders, now in the Public Record Office [Chancery Pleadings,—Reynardson (1714-58), 2,427, 2,433, 2,434; Woodford, 1,272; Zincke, 1738, 1739], we can, in a short space, give the material points. These documents throw curious light on several matters relating to publishing and piracy under George II.

The complainant's bill is missing; but, according to their wont, the various answers repeat the greater part of it. Let us take first the replies made by one Jefferyes. Jefferyes denied that he sold any cheap spurious edition of Gay's book, in order to suppress the quarto volume. It might be true that the book had been printed for Gay's use and benefit by John Wright, and entered at Stationers' Hall; but Jefferyes denied that he was concerned in printing any copies of it, or that he had sold any edition other than what he bought of James Watson, viz., sixty copies, said to be printed by T. Thompson. These he bought at 1s. each, making a profit of 1½d. He had no design to injure Gay; he did not know of any editions printed by Read or Walker. He believed that the edition purporting to be printed by Thompson was printed by Watson, but knew nothing more about it. He hoped that, if through any inadvertency he had incurred Gay's displeasure without intent to do him prejudice, Gay would waive whatever advantage he might have against him. In a later reply Jefferyes said that he had sold only sixty copies of any edition, at no more than 1s. 1½d. to booksellers, and 1s. 6d. to others. He never threatened to sell any editions other than that published for the author. He had only five or six copies out of the sixty left on his hands, at his house in Ludgate Street.

James Watson said he printed part of two editions in octavo, with music, in the name of T. Thompson; there was in reality no such person. Samuel Ayris printed the other part of these editions. The first edition was 2,000, the second 1,000; and they were printed at the joint expense of Watson and Thomas Astley, of St. Paul's Churchyard. Watson sold copies to booksellers at his shop in the Strand at 5l. per 100, and disposed of the whole of his share except about 30. His profit was not more than 20l. The cost of printing was two guineas a sheet, and 7d. or 8d. per book, including the music, which was extremely expensive. He never said he had a right to print the book; but finding it had been already printed by Read and Walker he thought he might as well do it as others. He never threatened to print other editions; he knew of Gay's rights. The profit was 4l. on copies sold to booksellers, and 10l. on other copies. In a further answer (May, 1732) Watson said he believed Robert Walker caused advertisements to be printed, about the 18th and 21st April, 1729, stating that there was an edition of the book beautifully printed in octavo, and that it was written by Mr. Gay, and printed for Jeffery Walker; and he admitted that by such advertisements, and others published by Gay, he had full knowledge of Gay's right to the book. Of the two editions in which he had a share, Watson sold his 1,000 copies of the first edition at 1s. each to book-

sellers, and 1s. 6d. to others, and his 500 copies of the second edition were sold at the same prices. He had not sold any of the books for 2s., or for more than 1s. 6d. To the best of his remembrance he sold 100 books only without notes of the music; the rest that he sold were with music.

Samuel Ayris said that, being a printer by trade, Mr. Thomas Astley, a bookseller of good reputation in St. Paul's Churchyard, came to him in April, 1729, and brought so much of a copy of 'Polly' as would make two sheets in small pica letter, and asked him to print 2,000 copies. Afterwards, in the same month, he printed 1,000 more for Astley: For the first impression he was paid 4l. 4s., for the second 1l. 4s., and for music plates 6l. 13s. 4d. It was not until a day or two before the delivery of the first impression that he found cause to believe that Astley had no right to the copy, and that Watson was a partner with Astley. Ayris believed that Watson printed the beginning of the book of which he (Ayris) printed two sheets. He had no intention to prejudice Gay.

Thomas Astley admitted that he caused to be printed, in partnership with Watson and other defendants, two editions in octavo, with music, described as printed by T. Thompson, a fictitious name. He believed the title-page was framed by Watson. He sold 1,263 copies at 5l. a hundred to booksellers, and about 12 to gentlemen at 1s. 6d. each; 213 remained on his hands (November, 1732). His profit was not more than 15l. As soon as he had notice from John Barber, Esq., now Lord Mayor (who was agent for Gay in procuring the booksellers to sell Gay's edition at 2s. 6d. a copy), of Gay's sole right to the book, he immediately ceased to sell it, except about 12 copies at 1s.; and promoted the sale of Gay's edition, paying to Mr. John Stagg 2s. each for 123 copies. Barber had promised that if he did this there should be no prosecution.

Robert Walker denied that he had printed 'Polly.' But he admitted that he had sold at his shop some copies with the name Jeffery Walker set thereto, as he did other copies with the name Wright set thereto. He denied that he had threatened to print other editions. He admitted that, his brother having undertaken the publishing of a book of the same name as that mentioned in Gay's bill, he was security for his brother, and paid the printers. He believed that two or three editions appeared, but knew no details. He had no copies not printed by Wright.

Thomas Read said that about April 8th, 1729, he bought a book, 'Polly,' printed by Thompson, for 1s. 6d.; and from it he printed (between April 8th and 11th) 500 copies at his own expense and upon his own sole account, in which there were alterations in every page and the preface and music were omitted. These were described as sold by Read, not as printed by him. Three hundred and fifty copies were exposed for sale at Read's shop in Whitefriars, near Fleet Street, and they were disposed of, some at 1s., some at 9d., and some at 8d. The remaining 150 had been converted into waste paper. Read said he was, on the whole, a loser. He knew nothing as to who published the editions printed by Jeffery Walker or Thompson. He never said he had a right to print the book, but thought he might as well do it as Thompson. When Gay's bill was filed against him, only 157 copies of his edition remained unsold; he afterwards sold only 7 copies. He never threatened to sell the remaining 150 copies, though he intended to do so. In a demurrer dated November 12th, 1729, Read, Watson, and Walker said that they believed that some copies of Gay's book were published before his title to it was registered at Stationers' Hall.

The case was frequently before the court between 1729 and 1732. Some of the defendants were arrested on an attachment because

they did not answer Gay's bill, but delay followed delay. In December, 1731, Gay wrote to Swift:—

"I have had an injunction for me against pirating booksellers, which I am sure to get nothing by, and will, I fear, in the end draw me of some money. When I began this prosecution, I fancied there would be some end of it; but the law still goes on, and it is probable that I shall some time or other see an attorney's bill as long as the book."

In another year Gay died, leaving the case still unsettled; but the action was revived by his sisters, who inherited his property, and we are told by the Rev. Joseph Baller, Gay's nephew, that, with the aid of a Mr. Stuckley, their counsel, the matter was brought to a hearing, and a verdict obtained in their favour:—

"The booksellers were then glad to compromise the matter by discharging the full costs, and paying Mr. Gay's sisters a large sum besides, in consideration of which they (the sisters) conveyed the property of the said sequel to the 'Beggar's Opera,' and all the remaining copies of it, into the booksellers' hands."

Matters might, therefore, have turned out worse than they did in the end; but in the mean time Gay had passed away.

G. A. AITKEN.

### Dramatic Gossip.

ONE of the busiest and most interesting, if also one of the least successful of theatrical seasons, has expired. One theatre after another has closed its doors, and the only houses, with the exception of the Haymarket, which have kept open, have been occupied either with melodrama or with those lightest forms of entertainment, *opéra-bouffe* and farcical comedy, which are supposed to be proof against the influences of season. The latest house to close has been Daly's, at which performances were given up to last night. The Vaudeville reopens this evening with a musical farcical comedy, entitled 'A Trip to Chicago.' With this addition, however, the number of West-End theatres at which performances are given remain under half a score, representing thus the lowest point which in modern days has often been reached.

THE past season has been spoken of as interesting. It deserves that epithet in many respects. The appearance of the entire company of the Comédie Française and that of Signora Duse are in themselves sufficient to justify its application. Neither experiment, it is said, has been financially remunerative, a fact which, though explicable for other reasons, shows the comparative indifference of the public to what would once have constituted a high attraction. So far as regards the English drama the outlook is promising. A season that has witnessed the production of pieces such as 'Becket,' 'The Second Mrs. Tanqueray,' 'A Woman of No Importance,' and 'The Bauble Shop,' to say nothing of other and less successful efforts, may, indeed, claim some absolute accomplishment.

SUCH changes as the present week has witnessed have been chiefly in quasi-musical pieces. The Gaiety, the one house that vies in popularity with the music-halls, and in order to do so adopts some of their proceedings, has given the burlesque of 'In Town' with a change of cast all but complete, and with the addition of a clever female mimic and a marvellous whistler. Miss Sylvia Gerrish, an American actress, has made at the Trafalgar Square Theatre her first appearance as Nitouche; and Miss Violet Cameron has reappeared at the Shaftesbury in 'Morocco Bound.'

A SPECTACULAR revival of 'King Henry V.' is promised at Drury Lane after the pantomime. Some interest will attend this, as it will be presumably the last Shakspearean performance at that house. 'Henry V.' was first seen at Drury Lane in 1747, though Hill's adaptation was given twenty-four years earlier.

For the approaching autumn season Sir Augustus Harris will give a drama announced as by himself and Mr. Henry Pettitt. He is a disbeliever in the approaching destruction of Drury Lane. Threatened men sometimes live long, and it may be the same with threatened houses. The outlook, however, is not cheering.

'PARALLEL ATTACKS,' a comedieta by Mr. Frederick Innes, now prefaces at the Strand the performance of 'The Sleepwalker.'

THE new play which Mr. Henry Arthur Jones is writing for the Haymarket is now said to be in verse and to be founded on the 'Canterbury Tales.'

ON the forthcoming revival of 'Caste' at the Garrick Theatre Mr. Hare will, it is said, substitute for the part of Sam Gerridge that of Eccles, and Mrs. Bancroft, relinquishing her delightful creation of Polly, will play the Marquise.

MARIO UCHARD, the dramatist, whose death is announced from Paris, was the well-known husband of a celebrated wife, Madeleine Brohan of the Comédie Française. Born in Paris the 28th of December, 1824, he gave to the Théâtre Français on the 12th of March, 1857, 'La Fiammina,' a four-act drama, in which the well-known difficulties of his domestic life were handled with a boldness and skill that commanded something more than a *succès de scandale*. This was followed at the same house, on the 1st of March, 1858, by 'Le Retour du Mari,' also in four acts, and no less indiscreet in revelation. This piece was, however, a complete failure. 'La seconde Jeunesse' followed at the Vaudeville, April 27th, 1859, and was well acted by MM. Brindeau and Lafontaine and Madame Fargueil. 'La Postérité d'un Bourgmestre,' a one-act extravaganza, was given, under the pseudonym of Durand, at the Variétés, June 9th, 1864. 'La Charmeuse,' a four-act comedy, was played at the Vaudeville, December 28th, 1864, without any form of *dévoûment*, which the author, objecting to the production of the piece with M. Parade in a rôle intended for M. Febvre, purposely withheld. It failed, and in its ruin dragged down the management. A dramatic version, by MM. Émile Blavet and Fabrice Carré, of M. Uchard's well-known novel 'L'Oncle Barbassou' enjoyed, when produced at the Gymnase, November 6th, 1891, less success than was anticipated.

#### MISCELLANEA

*Messan.*—Speaking of *messan*, in the *Athenæum* of July 22nd, Mr. Aitken says that the correct meaning is *cur*. This is too absolute; it unnecessarily implies degeneracy, and it tends to confound the *messan* with the *tike* or *tyke*. A reference to Jamieson will show Mr. Aitken that the *messan* is primarily (as with Dunbar) a small dog, or a lapdog, and then the cottager's dog of no particular breed, but still small, and possibly pretentious. In this way the *messan* gradually becomes a mongrel, and may be a tinker's companion, as in 'The Two Dogs.' All the derivations proposed for *messan* suggest a polite and respectable origin. Even a tinkler-gipsy's *messan* has grace and dignity by comparison with a collier's tyke.

THOMAS BAYNE.

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